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SOME ACCOUNT

OF THE

ENGLISH STAGE

VOL IX

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SOME ACCOUNT

OF THE

ENGLISH STAGE

FROM THE

RESTORATION IN 1660 TO 1830

IN TEN VOLUMES

BY

JOHN GENEST, EDITOR

Ει δε τι παρωπται, η ουκ ακριβως ανειληπται, μηδεις ημας γραφετω μεμψεως, εννοων ως πεπλανημενην ιστοριαν συνελεξαμεν.——EVAGRIUS, p. 473.

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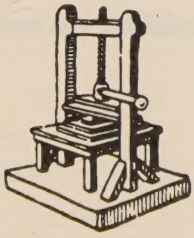

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SOME ACCOUNT

OF THE

English Stage from the Restoration

IN 1660 TO 1830.

C. G. 1818-1819, IN CONTINUATION.

April 29. Never acted, A Roland for an Oliver. Alfred Highflyer = Jones: Sir Mark Chase = Fawcett: Fixture (his old servant) = Emery: Selborne (nephew to Sir Mark) = Abbott: Maria Darlington = Miss Foote: Mrs. Selborne = Miss Beaumont: Mrs. Fixture = Miss Green:—acted 28 times——Selborne is privately married—Sir Mark had threatened to disinherit him, if he did not marry Maria—he introduces Maria to his uncle as Mrs. Selborne—Alfred and Maria were mutually attached, but a quarrel had taken place between them—Alfred comes to Sir Mark's house, supposing it to be the Asylum for Lunatics, which is very near it—Selborne pretends to be the keeper of the madhouse, and that Maria

is one of his patients—Alfred discovers the trick which had been played on him, and determines to give them a Roland for their Oliver—he pretends to be mad—at the conclusion, Alfred and Maria are united—Sir Mark forgives his nephew——this is a tolerable F. by Morton—it met with more success than it deserved.

May 8. Macready acted Pierre, 1st time.

10. Jane Shore. Gloster = Yates.

12. Never acted, Fredolfo. Fredolfo (a Swiss patriot of distinction) = Young: Wallenberg (the Austrian governour of Switzerland) = Macready: Berthold = Yates: Adelmar (a young Swiss) = C. Kemble: Urilda (daughter to Fredolfo) = Miss O'Neill:—acted but once—this T. is supposed to take place in the 14th century—the scene in the first part of the play lies in the residence of Fredolfo on Mount St. Gothard—in the 3d act it changes to Altdorf in the neighbourhood of it—about 10 years before the play begins, Fredolfo had murdered the father of Wallenberg — seemingly on his wife's account—Berthold was present at the murder—Adelmar had attempted to prevent it—Fredolfo had wounded Adelmar at the time, and had afterwards driven him from his country——in the 1st scene a dreadful storm arises—Adelmar first saves the life of Urilda, and then of Fredolfo—Fredolfo, on finding that the person who had saved his life, is Adelmar, draws his dagger, and rushes towards him—Urilda interposes, and protects Adelmar—Berthold is Fredolfo's vassal—deformed in body, and diabolical in mind—as he is master of an important secret, he treats Fredolfo as his inferiour, and even ventures

to intimate to him his love for Urilda—Wallenberg wants to marry Urilda—she rejects his offer—Wallenberg vows vengeance on Fredolfo and Urilda—Berthold tells Wallenberg that Fredolfo had murdered his father—Wallenberg orders Fredolfo to be dragged to prison—Urilda attends her father—just as Fredolfo is on the point of being put to death, Adelmar and the Swiss rescue him—Fredolfo is borne off by Adelmar's friends—Adelmar and Urilda fall into the hands of Wallenberg—Adelmar and Urilda recover their liberty—she takes refuge in a sanctuary—in the last scene, Wallenberg kills Adelmar, and is killed by Fredolfo—Urilda throws herself on the body of Adelmar, and expires——this T. was written by Maturin—it is very far from a bad play—but it does not please—the interest which the distress of Fredolfo would otherwise have excited, is dampt by the recollection that Fredolfo is a murderer, and had persecuted Adelmar most unjustly—the character of Berthold, in some points of it, bears a strong resemblance to that of Deflores in the Changeling.

Fredolfo says p. 25—

" Let us lie down on beds of fire together
" And wallow in *fierce ease.*"

On the whole Fredolfo certainly deserved a better fate.

14. Mrs. Collyer, from Birmingham, made her 1st app. in Mrs. Heidelberg.

19. Never acted, Swedish Patriotism, or the Signal Fire. Swedes—Col. Walstein = Terry: Capt. Albert (in love with Ulrica) = Abbott: Walter (a peasant)

= Liston : Cokaski (a farmer) = Blanchard : Ulrica (in love with Albert) = Miss Foote : Briska (wife to Cokaski) = Miss Green :—Danes—Count Cronstedt (brother to Walstein—but in the service of the Danes) = Egerton : Col. Langstorff = Connor :—acted 6 times—the scene lies in the island of Gothland—Gustavus Vasa had taken up arms to free his country from the dominion of the Danes—Walstein had undertaken to secure Gothland—the Swedes are at first unsuccessful, and Walstein is obliged to conceal himself—he has a narrow escape from falling into the hands of the Danes—and at last is brought in by them as a prisoner—Col. Langstorff orders his soldiers to shoot Walstein — Cronstedt, who is Langstorff's superior officer, rushes in, and saves his brother—the farm of Sterwick is set on fire, as a Signal to the Swedish fleet—the Swedes land and defeat the Danes —— this Melo-drama was written by another theatrical *Esquire*—viz. William Abbott—on the whole it is not a bad piece ; but some of the incidents are unnatural.

22. Never acted, Cozening, or Half an Hour in France. Dick Mutable and 6 other characters = Yates :—this little piece was merely meant to show off the versatility of Yates' talents—it was acted 23 times—Yates acted very well.

24. Tancred and Sigismunda. Tancred = C. Kemble : Siffredi = Egerton : Osmond = Macready : Sigismunda = Miss O'Neill :—not repeated.

June 3. Miss O'Neill's bt. Henry 8th. Queen = Miss O'Neill, 1st time :—with Sylvester Daggerwood, by Yates :—and Citizen. Old Philpot = W. Farren : Maria (for that night only) = Miss O'Neill.

7. Haunted Tower. Baron of Oakland = W. Farren.

8. Young's bt. Julius Cæsar. Brutus = Young, 1st time: Cassius = Macready, 1st time: Casca = Yates, 1st time:—with Cymon. Dorus = Liston.

9. For bt. of Mr. and Mrs. C. Kemble. Douglas. Norval = C. Kemble: Stranger = Young: Glenalvon = Macready: Lady Randolph = Mrs. Siddons:—with Personation. Lady Julia = Mrs. C. Kemble:—and Critic.

15. Liston's bt. Rivals, with (by permission of the proprietor of the Surrey theatre) Don Giovanni, or a Spectre on Horseback. Don Giovanni = Liston:—the marble horse by a real Pony!

16. W. Farren's bt.—under the patronage of the Duke of Kent—Every one has his Fault. Sir Robert Ramble = C. Kemble: Harmony = W. Farren: Capt. Irwin (for that night only) = Young: Solus = Liston: Miss Wooburn = Miss Brunton: Mrs. Placid = Mrs. Gibbs: with, not acted in London these 40 years, Lethe, or the Waters of Oblivion. Lord Chalkstone = W. Farren: Old Squeeze'em = Emery: Sir Topus = Blanchard: Poet Crackbrain = Yates:—the Fine Gentleman and Fine Lady are omitted in the bill—the piece was probably reduced to one act, as a Roland for an Oliver was acted after it.

17. For bt. of Mrs. Gibbs. Roy Roy, with Love, Law, and Physic. Flexible (after the manner of the original performer) = Yates, with the song of the Mail Coach—Mathews acted Flexible originally.

18. By permission, and 1st time at this theatre—Where shall I Dine? Sponge = Abbott: Grumpy = Chapman: Discount = Comer: Diggory = Sim-

mons: Mrs. Grumpy = Miss Green: Miss Grumpy = Mrs. T. Hill: Mrs. Discount = Miss Beaumont: —Sponge is in distress for a dinner—he tries to get an invitation from 5 or 6 persons, but fails in all his attempts—he goes home to dine on a cold mutton chop—when he gets back to his garret, he finds that his cold chop has been eaten by Discount—this is a laughable Farce in one act—it came out at the Olympic theatre—Wrench acted Sponge.

21. Comus—Comus C. Kemble: Lady = Mrs. Faucit.

22. Farley's bt. Clandestine Marriage, with not acted 30 years, Rehearsal, in one act. Bayes = W. Farren: Prince Prettyman = Blanchard: Prince Volscius = Liston: with Cozening, and Grand Masquerade au Tivoli.

23. Blanchard's bt. Slave. Governor = Blanchard.

26. Miss O'Neill acted Queen Katharine, 3d time.

29. For bt. of Yates. Merchant of Venice. Shylock = Yates, 1st time: Nerissa = Mrs. T. Hill:—after which, in Imitation, Half an Hour in England without Cozening! with the songs of the Mail Coach and the Royal Visitors—and (not acted 10 years) Apprentice. Dick = Yates, 1st time—he will introduce the following Imitations—Young in Cassius—Emery and Simmons in the Gravediggers——Kemble, Munden, Kean, Blanchard, Betty, and Mathews, in the opening soliloquy, in Richard 3d—Wingate = Blanchard: Simon = Simmons: Charlotte = Mrs. T. Hill.

July 10. School of Reform. Frederick = Comer.

14. Rob Roy = Yates, 1st time.

19. Hamlet = Young:—last night.

W. Farren acted Sir Peter Teazle 11 times—Lord Ogleby 17—Sir Bashful Constant 2—Sir Anthony Absolute 8—Lovegold 4—Sir Adam Contest 3—Don Manuel 1—Sir Fretful Plagiary 10—Governour Harcourt 5—Sir Andrew Aguecheek 2—Doyley 3—Sir John Trotley 6—Deaf Lover 5—Don Jerome 2—Doctor in Animal Magnetism 2—General Bastion 1—Baron of Oakland 1—Harmony 2—Lord Chalkstone 1—Bayes 1.

Tokely died in the course of the season.

Miss O'Neill acted Mrs. Haller on the 13th of July—the bill noticed this as her last performance before Christmas—it proved to be altogether her last performance—she married a gentleman of fortune, and left the stage.

Kelly says (vol. 2. p. 301)—"Her first part at "Dublin was Juliet—the audience were delighted, "and she acted the character several times—at C. G. "she was received with the admiration and applause, "which she ever afterwards deservedly enjoyed, un-"til her retirement from the stage."

Reynolds says (vol. 2. p. 397) "Miss O'Neill "made her 1st appearance in 1814—I witnessed "both her rehearsal in the morning, and her per-"formance in the evening—this young lady, in addi-"tion to a very pleasing person and a good voice, "possessed no doubt a considerable portion of feel-"ing—but which, in my opinion, was of too boister-"ous and vehement a nature—in this judgment, I "am in the minority—for, by the verdict of the "million, Miss O'Neill was pronounced a younger "and better Mrs. Siddons."

It was extremely injudicious in the admirers of

Miss O'Neill, to put her in competition with Mrs. Siddons—they ought to have contented themselves with saying, that she was the best tragic actress, since the retirement of Mrs. Siddons.

Miss O'Neill's characters.

C. G. 1814-1815. Juliet—Belvidera—Isabella in ditto—Mrs. Beverley—Mrs. Haller—Euphrasia—Jane Shore.

1815-1816. Elwina in Percy—Monimia—Isabella in M. for M.—Calista—Lady Teazle—Mrs. Oakly—*Adelaide in do.—Elvira.

1816-1817. Volumnia — Lady Townly — Constance—Widow Cheerly—*Florinda in Apostate—Katharine in K. and P.—Desdemona.

1817-1818. *Zimra in Retribution—Bertha in Point of Honour—Bianca in Fazio—*Bellamira in ditto—Lady Randolph—Maria in Citizen.

1818-1819. Angela in Castle Spectre—*Evadne in do—*Urilda in Fredolfo — Sigismunda — Queen Katharine.

* *Originally.*

Mrs. Charles Kemble's characters—selection only.

D. L. 1786-1787. As Miss De Camp—*Julie in Richard Cœur de Lion.

D. L. C. at Hay. 1791-1792. Prince Arthur.

1792-1793. Miss Biddy—Adelaide in Count of Narbonne—Gillian in Quaker.

Hay. 1793-1794. Flippanta—Lucy in R. O.—*Lindamira in Box-Lobby Challenge.

D. L. 1794-1795. Caroline in Prize — Lucy Lockit.

Hay. 1795. Sylvia in R. O. — *Floranthe in Mountaineers.

D. L. 1795-1796. Olivia in T. N.—Signor Arionelli in Son in Law—*Judith in Iron Chest—William in Rosina—Page in Follies of a Day—Irish Widow.

Hay. 1796. Lady Fanciful—Miranda in B. B.

D. L. 1796-1797. Cherry — Bridget in Ch. of Acc.—Jacintha in S. H.—Flora in She wou'd—Rose in R. O.

Hay. 1797. Comfit in Dead Alive—Kitty in High Life—Portia in M. of V.—Desdemona.

D. L. 1797-1798. *Irene in Blue Beard—Miss Sterling.

1798-1799. Katharine in K. and P.—Hippolito in Tempest.

1799-1800. Albina in Will—Lodoiska in ditto—Miss Hoyden—*Maria in Of Age To-morrow.

Hay. 1800. *Rosa in Obi—Lady Teazle.

D. L. 1800-1801. Foible—Corinna—Bisarre—*Theodore in Deaf and Dumb.

1801-1802. Lady Bell in Know—Lady Flyant.

1802-1803. Maria in Citizen — Miss Jenny — Mrs. Sneak.

1803-1804. Nancy in Camp—*Theodore in Wife of two Husbands—Hypolita—Lady Restless.

1804-1805. Miss Allscrip—*Lady Julia in Personation—*Arinette in Youth, Love, and Folly.

1805-1806. *Variella in Weathercock — *Ellen in Sleeping Beauty—*Morgiana in Forty Thieves

—Mrs. Knightly in Discovery—Dollalolla in Tom Thumb.

C. G. 1806-1807. As Mrs. C. Kemble—*Lothaire in Adrian—Dorinda in Tempest—Ophelia.

1807-1808. Mrs. Ferment in School of Reform—Lady Contest in W. D.—Paulina in W. T.—*Edmund in Blind Boy—Clarissa in Confederacy—Charlotte Rusport—Mrs. Ford—*Lady Elizabeth in Day after the Wedding.

1808-1809. Mrs. Sullen—Violante.

1809-1810. Phillis—Mrs. Oakly—Mrs. Placid.

1810-1811. Audrey—Beatrice in Much ado.

1811-1812. Nell—Juliana in Honey Moon.

1812-1813. *Pertilla in Students of Salamanca—*Aladdin in ditto—*Mrs. Templeton in Education.

1813-1814. } Not engaged.
1814-1815. }

1815-1816. *Lady Emily Gerald in Smiles and Tears—she seems not to have acted except in her own piece.

1816-1817. } Seemingly not engaged.
1817-1818. }

1818 1819. *Madge Wildfire in Heart of Mid-Lothian.

* *Originally.*

Mrs. C. Kemble returned to the stage for one night, when her daughter came out in Juliet—see C. G. Oct. 5 1829.

The writer of the Strictures on the Performers in

1795 says of Miss De Camp—"She has made a "rapid progress of late in the favor of the town— "for this she appears to be indebted to her own "talents and assiduity alone—her person is exceed- "ingly good, and her action in general graceful— "she will never do more than she has already done "as a vocal performer, and we think her forte in "acting lies in a certain cast of sprightly parts in "genteel comedy."

Mrs. Charles Kemble was a very good actress—no person understood the business of the stage better—no person had more industry—at one time she almost lived in D. L. theatre—the reason of her not being engaged after this season is said to have been, that she wanted to play the young parts for which her time of life, and her figure (for she was grown fat) had disqualified her—whereas, if she would have been contented to have played Mrs. Oakly, Mrs. Candour, Flippanta, and many other characters of importance, which were not unsuitable to her personal appearance, it would have been greatly to her own advantage, and to the satisfaction of the public.

Among her best parts may be reckoned—all her chambermaids — Mrs. Oakly and all parts of that sort—Caroline in the Prize—Lucy Lockit—Irene in Blue Beard—Bisarre—Theodore in Deaf and Dumb —Variella—Lady Julia in Personation—Ellen in Sleeping Beauty — Edmund in Blind Boy—Lady Elizabeth Freelove—Mrs. Sullen, &c.

HAY. 1819.

July 20. (First night) Soldier's Daughter. Governor Heartall = Terry: Frank Heartall = Jones: Timothy Quaint = Liston: Widow Cheerly = Mrs. Edwin:—with Lovers' Quarrels, and, never acted, Wet Weather. Sir Onesiphorus Puddefat Bart. = Liston: Capt. Brumley (in love with Emily) = Jones: Tim (servant to Sir Onesiphorus) = J. Russell: Emily = Miss Beaumont:—acted 19 times—this is said to be a clever F.—it seems not to have been printed, but the plot is detailed in the Theatre, or Dramatic Mirror——Emily's father by his first will had insisted that she should marry Sir Onesiphorus, but by a subsequent will he had left her to her own choice—Sir Onesiphorus had produced the first will, and secreted the other—Emily is in love with Brumley — Sir Onesiphorus sees her with Brumley's picture in her hand—she desires him to return it to Brumley—Brumley, on receiving it, is at first enraged with Emily, as Sir Onesiphorus had forgotten to give him the ring which Emily had sent with the picture—when Sir Onesiphorus gives him the ring, he is pacified—Sir Onesiphorus hires a German bravo to beat Brumley severely—the bravo is Brumley in disguise—Sir Onesiphorus goes to take a walk, but Wet Weather coming on, he returns home unexpectedly—Brumley, who had gotten into the house, stretches himself on a table as if

he was dead—Emily and Tim tell Sir Onesiphorus that the bravo had murdered Brumley—at the conclusion, the second will is discovered—the lovers are united—and Sir Onesiphorus is glad to find that he had not been the cause of murder—he had been previously much frightened——from this detail it is evident, that the principal incidents of this F. had been borrowed from the Soldier's Fortune—see D. G. 1681.

21. She Stoops to Conquer, and Bombastes Furioso.

22. Town and Country. Reuben Glenroy = Warde: Cosey = Terry.

23. Green Man. Major Dumpling = Rees Jun. from Newcastle, 1st app.: with Matrimony. Delaval = Jones: Clara = Mrs. Edwin.

26. Rule a Wife. Leon = Warde: Estifania = Mrs. Edwin.

29. Rivals. Sir Anthony Absolute = Terry: Capt Absolute = Jones: Faulkland = Warde: Acres = Liston: Lydia = Mrs. Gibbs: Julia = Mrs. Edwin: Mrs. Malaprop = Mrs. Davenport: with Actor of all Work—J. Russell played Mathews' characters.

31. Teazing made Easy. Peter Pastoral = Russell, 1st time: Molly Mixem = Mrs. T. Hill, 1st app. there:—with, never acted, I'm Puzzled, or 3 to 1. Sancho = Liston: Bob = Russell: Don Ignatio = Watkinson: Fitz-Edward = Duruset: Lucilla = Mrs. Gibbs: Angelina = Miss Blanchard: Duenna = Mrs. Kendall:—this Farce was acted but twice—Sancho and Bob, dressed as the Duenna, get into the house of Don Ignatio—while he is unable to discover which is the impostor, the real Duenna arrives, and the old

man is puzzled—in the mean time Angelina escapes, and is married to Fitz-Edward. (*Theatre or D. M.*)

Aug. 5. Wonder. Don Felix = Warde: Lissardo = Liston: Gibby = Terry: Violante = Mrs. Edwin: Isabella = Miss E. Blanchard: Flora = Mrs. Gibbs: Inis = Mrs. T. Hill.

7. Never acted, Ladies at Home, or Gentlemen we can do without You. Mrs. Banter (a gay widow) = Mrs. Edwin: Lady Lucretia (a prude) = Mrs. Gibbs: Lady Antidote = Mrs. Davenport: Laura (her niece) = Miss Beaumont: Miss Buckram (fond of a cat) = Mrs. Liston: Miss Prim (fond of a lap-dog) = Mrs. Kendall: Jenny = Mrs. T. Hill:—acted 17 times——Laura is in love—Lady Antidote and Lady Lucretia, who have the care of her education, will not suffer any gentleman to come into the house —Mrs. Banter disguises herself as her twin brother, Augustus—as Augustus she makes love to Lady Lucretia — and extorts from her a confession that she is in love with him—the other Ladies, on finding the supposed Augustus in the house, are shocked—at the conclusion, Mrs. Banter acknowledges the trick which she had played Lady Lucretia —Lady Antidote and Lady Lucretia agree that Laura should follow her own inclinations——this is a trifle in one act—partly taken from a French Opera —in the title page it is said to be written by the author of the Bee-hive—the Bee-hive is attributed to Millingen.

9. Cure for the Heart-Ache. Old Rapid = Liston: —with Love Laughs at Locksmiths. Capt. Beldare = Jones: Risk = J. Russell: Lydia = Mrs. T. Hill.

11. Jealous Wife. Oakly = Warde: Major Oakly

Terry: Lord Trinket = Jones: Mrs. Oakly = Mrs. Edwin: Lady Freelove = Mrs. Gibbs.

13. Never acted, Belford and Minton, or There and back Again—Terry—Liston—Mrs. Davenport &c.—this Farce was acted but once.

14. Liston acted Daniel Dowlas, 1st time.

16. Young Quaker = Jones: Chronicle = Terry: Shadrach = Wewitzer: Clod = Liston: Dinah = Mrs. Gibbs: Pink = Mrs. T. Hill.

17. Exit by Mistake. Crockery = J. Russell.

18. Warde's bt. Foundling of the Forest. Count de Valmont = Warde: Unknown Female = Mrs. Edwin.

23. Liston's bt. Africans, and X. Y. Z. with Liston's Epilogue on an Ass.

26. For bt. of Mrs. Gibbs. Inkle and Yarico. Inkle = Warde, 1st time: Trudge = J. Russell, 1st time: Sir Christopher Curry = Terry, 1st time: Yarico = Mrs. Edwin, 1st time: Wowski = Mrs. Liston: Patty (for that night only) = Mrs. Gibbs: —with X. Y. Z.—Liston's Epilogue—and Roland for an Oliver. Sir Mark Chase = Terry.

27. Who wants a Guinea? Solomon Gundy = Liston: Barford = Warde.

28. Never acted, Pigeons and Crows. Sir Peter Pigwiggin = Liston: Capt. Pigwiggin alias Neville = Jones: Muz = Terry: Blondeau = J. Russell: Patrick O'Rorogoroo = Connor: Wadd = Russell: Mrs. Harvey = Mrs. Davenport: Mary = Mrs. Gibbs: Louisa = Miss E. Blanchard:—this C, in 3 acts, was acted 12 times—it is not printed—it is a poor piece —Capt. Pigwiggin is the best character.

30. High Life below Stairs. Duke's Servant =

Liston: Sir Harry's Servant = Jones: Kitty = Mrs. Gibbs.

31. Barataria. Sancho = Liston: Mary the Buxom = Mrs. Gibbs:—and Mayor of Garratt. Major Sturgeon = Terry: Jerry Sneak = Russell.

Sep. 2. For bt. of Terry Stage-manager. Pigeons and Crows—with Ladies at Home—Actor of all Work—and Love a-la-Mode. Sir Archy = Terry, 1st time.

8. Honey Moon. Duke = Warde: Juliana = Mrs. Edwin.

10. Stranger = Warde: Mrs. Haller = Mrs. W. West, from D. L.:—with Travellers Benighted. Robert = Terry.

13. (Last night) Green Man, &c.

BATH 1818-1819.

Oct. 31. Wonder. Don Felix = Conway: Lissardo = G. Penson, 1st app. there: Col. Briton = Green: Violante = Miss R. Penley, from Windsor, 1st app.:——she was engaged to play the first parts in Tragedy and Comedy—this she did—but in so doing she totally failed—in parts, which were not beyond her powers she acted well.

Nov. 4. Love in a Village. Rosetta = Mrs. Humby, from York, 1st app. :—she was a much better Actress, than Singers usually are.

7. Orphan of the Castle. Abbott of Corbey = Conway: Agnes = Miss Jarman, 1st time: Ulrica—Mrs, Humby.

16. Bellamira. Manfredi = Conway: Amurath = Warde: with X. Y. Z. Neddy Bray = Green: Hempseed = Meadows: —Green acted very well.

Dec. 7. Green Man. Major Dumpling = Chatterley.

12. Tale of Mystery. Romaldi = Conway, 1st time: Francisco = Warde, 1st time: Selina = Miss Jarman.

14. Barber of Seville. Figaro = Green: Count Almaviva = Farren: Dr. Bartholo = Chatterley.

17. Mathews at Home.

18. Rendezvous. Quake (father to Lucretia, and uncle to Sophia) = Chatterley: Simon (his servant) = Meadows: Bolding (in love with Lucretia) = Green: Charles (in love with Sophia) = Horrebow: Smart (in love with Rose) = G. Penson: Lucretia (of a grave turn—in love with Bolding) = Mrs. Chatterley: Sophia (of a gay turn—in love with Charles) = Miss Jarman: Rose (a servant in Quake's family —in love with Smart) = Mrs. Humby:—the scene lies at Quake's country house near London—Quake and Simon set off for London in the evening—Lucretia proposes to Rose that they should admit Bolding to supper—Sophia proposes to Rose that they should admit Charles to supper—Rose is for having a merry evening—Smart gets into the house by the window—Bolding and Charles are admitted by the

door—Quake and Simon return unexpectedly—Bolding and Charles hide themselves in two closets—Smart hides himself under the table—Quake and Simon get a glimpse of Bolding and Charles—they fancy them thieves, and fall on the ground in a fright—Smart covers them with the green cloth of the table—Bolding, Charles and Smart jump out of the window—at the conclusion, Quake consents to the union of Bolding and Charles with his daughter and niece——this is a laughable Op. in one long act—it was written by Ayton, and brought out at the English Opera House Sep. 21 1818——the original cast was—Quake = Chatterley: Simon = Harley: Bolding = Broadhurst: Charles = Jones: Smart = Salter: Lucretia = Mrs. Chatterley: Sophia = Miss Kelly: Rose = Miss Stephenson.

19. Mathews acted Goldfinch, and Actor of all Work.

21. Mathews acted Ollapod, and Buskin.

22. Mathews acted Somno, and Actor of All Work.

23. Hypocrite. Maw-worm = Mathews: Col. Lambert = Conway: Charlotte = Mrs. Chatterley: Lady Lambert = Miss Penley:—with Agreeable Surprise. Lingo = Mathews:—Miss Penley acted Lady Lambert very well.

26. Mathews acted Scrub, and Mingle, in Beehive.

Jan. 2. Hero of the North. Gustavus = Conway.

6. Deaf Lover. Meadows = Chatterley, 1st time: Betsey Blossom = Miss Jarman.

15. Coriolanus. Coriolanus = Conway: Volumnia = Miss Penley.

23. Comus Comus = Conway: Spirit = Warde: Euphrosyne = Mrs. Humby.

27. Will. Howard = Farren : Albina Mandeville = Miss Kelly : Cicely Copsley = Miss Jarman :—with Deserter. Skirmish = Chatterley : Louisa = Miss Kelly.

29. Rich and Poor. Rivers = Warde : Zorayda = Miss Kelly :—with Midnight Hour. Flora = Miss Kelly.

Feb. 1. Know your own Mind. Millamour = Farren : Dashwould = Green : Lady Bell = Miss Kelly : Miss Nevilie = Miss Jarman :—with Blind Boy. Edmund = Miss Kelly : Molino = Meadows : Elvina = Miss Jarman.

3. She wou'd and she wou'd not. Trappanti = Farren : Don Manuel = Chatterley : Don Philip = Warde : Hypolita = Miss Kelly : Flora = Mrs. Chatterley :—with Wanted a Governess. Lucy Dashwood = Miss Kelly.

5. Miss Kelly acted Letitia Hardy, and Louisa.

6. Miss Kelly acted Zorayda, and Marian Ramsay.

8. Knight and Wood-Dæmon. Hardyknute = Warde : Una = Miss Kelly :—with Prize. Lenitive = Farren : Juba = Miss Jarman : Caroline = Miss Kelly.

10. Peasant Boy. Julian = Miss Kelly : Baron Montaldi = Warde : Ludovico = Green.

12. Miss Kelly acted Lucy Lockit.

13. Miss Kelly's bt. Fontainbleau. Miss Dolly Bull = Miss Kelly :—with Falls of Clyde. Ellen Enfield = Miss Kelly.

19. Brutus. Lucius Junius Brutus = Warde : Sextus = Green : Tullia = Miss Penley : Tarquinia = Mrs. Chatterley :—Kean had played Brutus with

so much success, that Warde was rather frightened —and anxious that his friends should support him on this evening —he had eventually as much applause as he could wish for—he acted very well on the whole, but his assumed foolishness was only that of Leon over again.

25. Brownell's bt. Æthiop. Æthiop = Conway: Almanzor = Warde: Alexis = Green: Orasmyn = Miss Jarman.

March 13. Warde's bt. Renegade. Don Sebastian = Conway: Dorax = Warde.

16. Exile. Daran = Warde: Altradoff = Green.

18. Castle of Paluzzi. Salviati = Conway: Ferdinand = Warde.

22. Winter's Tale. Perdita = Miss Jarman:— with Intrigue. Capt. Rambleton = Green.

27. Green's bt. Guy Mannering. Meg Merrilies (1st and positively only time) = Mr. Warde:—with X. Y. Z.

29. Farren's bt. W. Farren acted Lord Ogleby, and Deaf Lover.

30. W. Farren acted Sir Bashful Constant.

April 1. W. Farren acted Miser, and Sir John Trotley.

3. Rivals. Sir Anthony Absolute = W. Farren: Capt. Absolute = Farren: Acres = Green: Faulkland = Warde:—with Wedding Day. Sir Adam Contest = W. Farren.

12. Pizarro. Rolla = Young: Pizarro = Conway.

13. Hamlet = Young——14. Stranger = Young.

16. Wheel of Fortune. Penruddock = Young: Henry Woodville = Green: Sydenham = Farren.

17. King John = Young: Faulconbridge = Con-

way: Hubert = Warde: Constance = Mrs. Yates, of C. G.

19. Iron Chest. Sir Edward Mortimer = Young: Wilford = Green: Adam Winterton = Meadows.

21. Julius Cæsar. Brutus = Warde: Antony = Conway: Cassius = Young:—Warde played very well in the grand scene.

23. King Lear = Young: Oswald = Green: Cordelia = Mrs. Pope from Edinburgh, 1st app.

24. Macbeth = Young: Lady Macbeth = Mrs. Pope.

26. Isabella. Biron = Warde: Isabella = Mrs. Pope.

30. For bt. of Meadows. Castle Spectre. Osmond = Warde, 1st time: Angela = Mrs. Pope:—with Love laughs at Locksmiths. Capt. Beldare = Farren: Risk = Green: Totterton = Chatterley: Solomon Lob = Meadows:—Warde was ill and did not act.

May 1 and 3. W. Farren acted Sir Peter Teazle, and Lord Ogleby.

5. W. Farren acted Governor Heartall, and Sir Fretful Plagiary.

7. Bold Stroke for a Husband. Don Julio = Farren: Don Cæsar = W. Farren: Don Carlos = Warde: Don Vincentio = Green:—with We Fly by Night. Gen. Bastion = W. Farren: Gaby Grim = Meadows.

8. W. Farren's bt. Wives as they were, and Maids as they are. Lord Priory = W. Farren: Lady Priory = Mrs. Pope: Miss Dorillon = Mrs. Edwin, her 1st app. there for 10 years:—after which Actress of All Work. Manager = Rowbotham:

Frederick = Horrebow: Maria (an actress of provincial celebrity) = Mrs. Edwin: Bridget (a country gawky) = Mrs. Edwin: Flourish (a first-rate London actress, cousin to Bridget) = Mrs. Edwin: Goody Stubbins (a deaf amorous old lady of 80, Bridget's grand-aunt) = Mrs. Edwin: Lounge (a literary fop, intriguing with Bridget and betrothed to Flourish) = Mrs. Edwin: Mademoiselle Josephine (an Opera singer from Paris) = Mrs. Edwin:—with Ella Rosenberg. Storm = W. Farren.

The Actress of all Work is a comic sketch by W. Oxberry, Comedian — Frederick (the son of the manager) and Maria are mutually in love—she had been refused an engagement by the manager—she presents herself to him, first as Bridget, and then in her other assumed characters—at the conclusion, she discovers herself—the manager is convinced of her abilities, and consents to her union with Frederick——this little piece seems to have come out in 1819 at the Olympic, where Mrs. Edwin was engaged—it may please in representation, but it has not much to recommend it for perusal.

14. Where shall I Dine? Sponge = Farren.

17. For bt. of Miss Summers. Rob Roy, with Actress of all Work, by Mrs. Edwin, and Maid and Magpie Annette = Mrs. Edwin:——Mrs. Edwin's conduct on this occasion does her great credit—Miss Summers, hearing that she was engaged at Bristol for some few nights, went over to her, and requested her to play for her benefit—Mrs. Edwin consented without a moment's hesitation—after she had given this promise to her old friend, she had a handsome offer from W. Farren, if she would play for him—he

accepted the offer, on the supposition that her Actress of all Work would be quite as attractive on the second night as on the first—and so it proved; for Miss Summers had a better benefit than W. Farren ——Mrs. Edwin was received by her old friends at Bath with great applause.

19. Bedford's bt. Dwarf of Naples. Malvesi = Warde: with Giovanni in London, or a Spectre on Horseback. Don Giovanni = Chatterley: Leporello = Green: Don Guzman and Ghost of himself = Bedford: Marble Horse by a Dandy Charger.

The Dwarf of Naples was much hissed on this evening—Warde's figure was too good for the Dwarf —the Farce was not Giovanni in London (as announced in the bill) but Don Giovanni, or the Spectre on Horseback—this Operatic Extravaganza was written by T. Dibdin, as a burlesque on Mozart's celebrated Opera of Don Giovanni—towards the conclusion of it, Giovanni invites the Statue to supper—the Statue comes on horseback—he seizes Giovanni, and forces him on a trap—where he is surrounded by Furies, who go down the trap with him in a blaze of red fire—Leporello jumps on the Statue's horse, and gallops off.

24. Mountaineers. Octavian = Warde.

29. Booth from C. G., acted Richard.

31. Green acted Archer, 1st time.

June 7. Miss O'Neill acted Belvidera—seats were erected at both the ends of the Orchestra for the accommodation of persons, who could not get places in the boxes.

8 Romeo and Juliet, by Warde and Miss O'Neill: Mercutio = Green.

9. Stranger = Warde : Mrs. Haller = Miss O'Neill.

10. Gamester. Beverley = Warde : Mrs Beverley = Miss O'Neill.

11. Evadne. Colonna = Warde : Evadne = Miss O'Neill.

12. Isabella. Biron = Warde : Isabella = Miss O'Neill.

14. Fazio = Warde : Bianca = Miss O'Neill : Marchesa Aldabella = Miss Jarman : — with Citizen. Old Philpot = Meadows : Young Philpot = Green : Maria = Miss O'Neill.

15. Apostate. Pescara = Warde : Florinda = Miss O'Neill.

16. Orphan. Chamont = Warde : Monimia = Miss O'Neill :—with (not acted 30 years) Contrivances. Rovewell = Bedford.

17. Bellamira = Miss O'Neill : Amurath = Warde.

18. Miss O'Neill acted Evadne.

19. Point of Honour. Durimel = Warde : Bertha = Miss O'Neill :—with Catharine and Petruchio. Catharine = Miss O'Neill.

21. Soldier's Daughter. Frank Heartall = Green : Widow Cheerly = Miss O'Neill.

22. Miss O'Neill's bt. Jealous Wife. Oakly = Warde : Mrs. Oakly = Miss O'Neill :—with Citizen. Maria = Miss O'Neill.

Miss O'Neill was in general very attractive, but she played Bellamira to a bad house.

ARCHIBALD MACLAREN.

Maclaren, in the preface to Paddy Bull 1811, says—" being discharged from the Army in conse-" quence of my wounds, and the discharge being " lost, the little productions of my pen are the only " means of subsistence for myself and family"—— Maclaren wrote more than 27 little pieces -- none of them have been acted at the regular London theatres, but most of them are pleasing trifles—he had a happy knack at writing easy and natural dialogue—in this one point he had few superiours—his plots are in general slight, and not deserving of any particular notice.

1. Highland Drover 1790--this trifle had been acted at several places in Scotland—the Highland Drover speaks Gælic—in the piece as printed, his speeches are given first in Gælic, and then in English —Maclaren seems to have played the part himself.

2. What News Now? 1799.

3. Negro Slaves—see vol. 7 p. 133.

4. Soldier's Widow 1800.

5. Monopolizer Outwitted 1801.

6. Chance of War 1801—the King of the Scots and the King of the Picts are at War—notwithstanding this circumstance, the King of the Scots invites the King of the Picts to a feast, and the invitation is accepted—at the conclusion, the Scots are victorious—this piece had been acted at Dumfries, &c.

7. First of April 1802.

8. Fashion 1802.

9. Britons to Arms, or the Consul in England 1803—this piece was written at the time when Buonaparte was expected to invade England.

10. Touch at tbe Times 1804.

11. Wife to be Sold 1807.

12. Slaves—this short piece was printed with a Wife to be Sold—it is only an abridgment of the Negro Slaves.

13. Empress and no Empress, or Mr. Boney's Wedding 1810—the object of this piece was to ridicule Buonaparte's divorce, and subsequent marriage.

14. Paddy Bull 1811.

15 and 16. Spite and Malice, or a laughable Accident 1811—Spite had been promised by a Manager that his Farce should be the first that would appear—a new Farce is brought out, written (as he supposes) by some other person—Spite sends people to the the theatre to damn the new piece—at the conclusion it appears, that the name of Spite's Farce had been changed, and that he had contributed to the damnation of his own piece—this is a laughable sketch in one scene—to it is added the Gentle Shepherd, with the Scotch words turned into English.

17. Ways of London 1812.

18. Prisoner of War 1813.

19. Irish Girl 1813.

20. Man in the Moon, or Tumble down Nap 1813—the 2d title alludes to the defeat of Napoleon in his Expedition to Russia.

21. Good News! Good News!, or the Case is Altered 1814—the author has added to this piece a

political scene, which he calls Mr. Boney's Reception in Paris.

22. Forget and Forgive 1814—another political scene is added—the author calls it Nappy's Reception in Elba.

23. Maid of Lorn 1815.

24. Coup-de-Main 1816.

25. Man Trap, or a Scene in Germany 1816—a little after the commencement of the French revolution, a Marquis had been forced to commit his daughter, Maria, to the care of Vandervelt—Vandervelt, on the supposition that the Marquis was drowned, had turned Maria out of doors—she had been brought up by a Miller—at the opening of the piece, she is just married to the Miller's son—the Marquis arrives—he is much displeased at finding his daughter married—the Miller's adopted son turns out to be really the son of a Duke—in the early part of the piece, the Miller's son is thrown into prison—Wolfindoff, who was in love with Maria, attempts to get into her bedroom, through an aperture in the back of the mill—he and Vandervelt are caught in two Man Traps, which the Miller had set for some thieves—this piece deserved to have been acted.

26. Oliver Cromwell, or the Scotch Regalia 1818—the castle of Dunotter is besieged by Cromwell—it is known that the Scotch Regalia are in the castle—Cromwell is anxious to get possession of them—the Governour is as anxious to send them away in safety before he surrenders the castle—he conceals them in the basket of an old woman, whom he directs to carry them to Mr. Macworthy's—a corporal takes the basket from the old woman, but without having

any suspicion that there is any thing of value in the basket—the Regalia are ultimately preserved—this is one of the best of Maclaren's pieces—he has hit off the character of Cromwell very well—Cromwell was not in Scotland at the time, but Maclaren, in making him one of his D. P., has only taken a fair dramatic license—Sir Walter Scott, in his Tales of a Grandfather, relates circumstantially the manner in which the Scotch Regalia were preserved—Maclaren does not differ materially from the real facts—To Oliver Cromwell is added a scene, called Imitation Tea, or Death in Disguise.

27. Wallace the Brave, or the Siege of Perth 1819—Maclaren wrote some other pieces,

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D. L. 1819–1820.

The theatre was let to Elliston.

Oct. 4. (First night) Wild Oats. Rover = Elliston: Sir George Thunder = Dowton, 1st app. these 2 years: Harry Thunder = S. Penley: Ephraim Smooth = Munden: Sim = Knight: Lady Amaranth = Mrs. W. West: Jane = Miss Kelly:—with Lock and Key. Brummagem = Munden: Ralph = Harley.

Stage Manager = Russell : — Acting Manager = Winston :—the whole under the personal direction of Elliston.

5. Devil's Bridge. Marcelli = Harley : Lauretta = Miss Kelly : — an occasional address by Miss Kelly, 2d time.

7. Never acted there, Guy Mannering. Dominie Sampson = Oxberry : Dandie Dinmont = Butler, 1st app. there : Henry Bertram = Braham : Col. Mannering = S. Penley : Meg Merrilies = Mrs. Egerton, 1st app. there :—with Prisoner at Large. Dowdle = Munden : Muns = Knight.

11, Suspicious Husband. Ranger = Elliston : Strictland = Pope, 1st app. for 2 years : Frankly = S. Penley : Jack Meggot = Russell : Tester = Knight : Clarinda = Mrs. Edwin, 1st app. for 4 years : Jacintha = Mrs. Mardyn : Mrs. Strictland = Mrs. Orger : Lucetta = Miss Kelly, 1st time :—with Innkeeper's Daughter. Richard = S. Penley, 1st time : Mary = Miss Kelly.

12. Honey Moon. Duke = Elliston : Juliana = Mrs. Edwin.

18. Fontainbleau. Lackland = Elliston : Dolly Bull = Miss Kelly.

20. Never acted, Fisherman's Hut—Munden—Dowton—Harley—S. Penley—Hamblin—Mrs. W. West—Miss Kelly——this musical Drama, in 3 acts, was acted 3 times.

23. In obedience to the wishes of the public, the Fisherman's Hut is withdrawn—it will be printed with the other works of Mr. Tobin.

26. Way to get Married. Tangent = Elliston : Toby Allspice = Dowton : Capt. Falkner = Pope :

Dick Dashall = Russell : Caustic = Munden : Clementina Allspice = Mrs. Egerton, 1st time : Julia = Miss Kelly :—with Prize. Lenitive = Harley : Caroline = Miss Kelly.

Nov. 1. Speed the Plough. Sir Philip Blandford = Pope : Sir Abel Handy = Munden : Bob Handy = Elliston : Henry = S. Penley : Farmer Ashfield = Dowton : Miss Blandford = Mrs. Edwin.

2. Road to Ruin. Harry = Elliston : Sophia = Miss Kelly.

3. Beggar's Opera, in 2 acts, with Three and Deuce—and Two Strings to your Bow.

5. Ella Rosenberg. Rosenberg = Hamblin : Storm = Dowton, 1st time : Flutterman = Harley, 1st time : Col. Mountford = S. Penley : Elector = Pope : Ella = Miss Kelly :—Dowton, owing to a domestic loss, did not play Storm till Nov, 11.

8. Richard 3d = Kean : Richmond = Elliston, 1st time : Henry 6th = Pope : Buckingham = Holland : Queen = Mrs. Glover : Lady Anne = Mrs. W. West, 1st time.

17. Three Weeks after Marriage. Sir Charles = Elliston : Drugget = Dowton : Lady Racket = Mrs. Edwin.

19. Brutus. Sextus Tarquin = Hamblin : Titus = Mude, 1st app. :—he acted Titus on the 20th and 24th.

23. Bon Ton, revived. Sir John Trotley = Dowton : Lord Minikin = S. Penley : Davy = Munden : Miss Tittup = Miss Kelly : Lady Minikin = Mrs. Edwin.

26. Kean acted Sir Giles Overreach.

Dec. 1. Never acted, Disagreeable Surprise, or

Taken up and Taken in. Billy Bombast (formerly a strolling actor, but now in the service of Sir Marmaduke) = Harley: Capt, Wing'em = Pearman: Corporal Jeremy (his servant) = Knight: Sir Timothy Testy (father to Maria) = Hughes: Davy Dumpling (his servant) = Butler: Paul Prig (an innkeeper) = Oxberry: Sir Marmaduke Metaphor = Russell: Maria = Mrs. Edwin: Flora (her woman) Miss Kelly: Mrs. Dorothy Dunstable (an old maid) Mrs. Harlowe:—acted twice—Capt. Wing'em and Maria are mutually in love—Sir Timothy wants his daughter to marry Sir Marmaduke—Sir Marmaduke is preparing to pay his addresses to her—Maria frightens him by pretending to be very expensive—at the conclusion Capt. Wing'em and Maria are united—Davy overhears Sir Marmaduke and Billy Bombast in consultation, about the manner in which the old gentleman in Sir Marmaduke's play should be killed—Davy repeats the conversation to his master—Sir Marmaduke and Billy Bombast are taken into custody upon suspicion of intending to murder Sir Timothy——this is borrowed from the old story of Beaumont and Fletcher—this musical Farce was written by an anonymous author—it is a poor piece on the whole—but Billy Bombast is far from a bad character.

3. Iron Chest. Sir Edward Mortimer = Kean.

6. Jobson = Dowton: Nell = Miss Kelly.

8. Macbeth. Macbeth = Kean: Macduff = S. Penley: Malcolm = Hamblin: Banquo = Pope: Lady Macbeth = Mrs. Glover: 3d Witch = Harley.

11. High Life. Lovel = Russell: Duke's Servant = Elliston: Sir Harry's Servant = Harley: Kitty =

Mrs. Glover: Mock Minuet, by Elliston and Mrs. Glover.

13. Hamlet. Hamlet = Kean: Ghost = Pope: Horatio = Hamblin: Polonius = Munden: Osrick = S. Penley: 1st Gravedigger = Dowton: Queen = Mrs. Egerton.

16 School for Scandal. Charles = Elliston: Lady Teazle = Mrs. Payne, from Liverpool, 1st app.: Mrs. Candour = Mrs. Glover.

17 (and 20.) Bertram. Imogine = Mrs. Mac Gibbon, who will only perform 3 nights this season.

18. Jew and Doctor, revived. Abednego = Dowton.

22. Othello = Kean: Iago = Pope: Cassio = Ellisson: Desdemona = Mrs. Mac Gibbon.

23. Lyar. Young Wilding = Elliston.

27. Dramatist. Vapid = Elliston: Lord Scratch = Dowton: Ennui = Harley: Marianne = Mrs. Edwin.

Jan. 4. Country Girl = Miss Kelly: Moody = Dowton.

15. Never acted, Gallantry, or Adventures in Madrid—Elliston—Munden—Harley — Dowton — Knight—Mrs. Edwin—Mrs. W. West—Miss Kelly —this C., in 5 acts, was acted but once.

20. Under the patronage of the Prince Regent—Dramatist—the profits of this night will be given to the Committee for the relief of persons destitute of nightly shelter.

24. Coriolanus, revived. Coriolanus = Kean: Tullus Aufidius = S. Penley: Cominius = Hamblin: Menenius = Gattie: Volumnia = Mrs. Glover: Virgilia = Mrs. Robinson:——" it is the manager's in-

" tention to restore the text of Shakspeare, with " omissions only"—such being his intention, he acted very inconsistently in inserting in the playbill 6 names, which Kemble had given to the inferiour characters, and of which Shakspeare never dreamt —Kean ought not to have attempted Coriolanus— his figure totally disqualified him for the part.

27. Highland Reel. Shelty = Munden : Moggy = Miss Kelly.

29. The King died, and the theatre was shut till——

Feb. 19. Siege of Belgrade. Lilla = Madame Vestris, 1st app. on the English stage.

29. Quaker. Solomon = Dowton.

March 2. Never acted, the Hebrew. Normans— Brian de Bois Guilbert and Maurice de Bracy (Knights Templars) = Hamblin and Mordaunt: Grand Master of the Templars = Powell: Prior Aymer = Pope: Prince John of Anjou = Foote :— Saxons—Cedric = Holland: Ivanhoe (his son) = S. Penley: Robin Hood = T. Cooke: Friar Tuck = Oxberry: Wamba (Cedric's Fool) = Harley :—Jews —Isaac of York = Kean: Rebecca (his daughter) = Mrs. W. West: Miriam (his niece) = Miss Carew: —acted 8 times—this is a very poor play by Soane —it is founded on the well-known novel of Ivanhoe —the story is badly dramatized—Soane has made alterations and additions, but no improvements—the most material alteration is, that Ivanhoe is in love with Rebecca, instead of Rowena—Soane has very injudiciously written his play in blank verse—see Ivanhoe at C. G. March 2 1820.

14. Cure for the Heart-Ache. Old Rapid =

Munden : Young Rapid = Elliston : Frank = Knight : Jessy = Mrs. Mardyn : —with Turnpike Gate.

18. Town and Country. Reuben Glenroy = Kean.

25. Russell's bt. Rule a Wife. Leon = Kean : Copper Captain = Russell : Estifania (for that night only) = Mrs. H. Johnston : —with Prize. Caroline (for that night only) = Madame Vestris.

April 5. Blue Devils. Megrim = Elliston.

6. Hamlet = Gentleman, 1st app. in London.

8. Artaxerxes, with (first time) Shakspeare versus Harlequin. Harlequin = Harley : Joe Snip (a tailor) = Munden : Abram (his journeyman) = Knight : Simon (a country fellow) = Oxberry : Corporal Bounce = Dowton : Gasconade = Gattie : Forge = Russell : Taffy = Hughes : Mercury = T. Cooke : 1st Justice = Butler : Dolly (daughter to Snip) = Madame Vestris : Mrs. Snip = Mrs. Harlowe : Sukey Chitterlin = Miss Povey : —acted 19 times——a proclamation is made against Harlequin—Mrs. Snip instigates her husband to kill Harlequin—Snip enters in armour, which he has put on in a ridiculous manner—he goes into a cave—Harlequin tells Bounce and Gasconade that Harlequin is asleep in the cave —Bounce and Gasconade cut off Snip's head, supposing him to be Harlequin—Dolly Snip gives herself airs, in the expectation of being made Lady Dolly Snip—she quarrels with Abram and Sukey—they retort on her—three Justices are discovered—Snip rises with his head under his arm—Mercury turns the Justices into old women—they sing a good song—the last scene presents a temple dedicated to Shakspeare——this F. is only Harlequin's Invasion,

altered, but not improved—some songs are added to the part of Dolly Snip—the prison scene of the original piece is omitted—see Harlequin's Invasion D. L. Dec. 31 1759.

14. Hypocrite. Dr. Cantwell = Dowton: Charlotte = Mrs. Edwin.

20. Henry 4th. Falstaff = S. Kemble: Hotspur = Kean.

24. King Lear, revived. King Lear = Kean, 1st time: Edgar = Rae, 1st time: Edmund = Hamblin: Kent = Dowton: Gloster = Holland: Oswald = Russell: Cordelia = Mrs. W. West: Goneril = Mrs. Glover: Regan = Mrs. Egerton:—acted 28 times.

26. King and the Miller of Mansfield—(with introductory songs). Miller = S. Kemble: Richard = Pearman: King = Foote: Peggy = Miss Carew:—by *introductory songs* Elliston probably meant that songs would be introduced.

May 3. King Lear, with, never acted, Lady and the Devil. Wildlove (an English officer) = Elliston: Jeremy (his servant) = Harley: Signor Rafael (uncle to Zephyrina) = Gattie: Zephyrina (a young rich widow) = Miss Kelly: Negombo (a negress in her service) = Mrs. Bland:—acted 14 times—the scene lies at Palermo—Wildlove had had several conversations with Zephyrina, but without having seen her face, as she had always on a thick black veil—the house in which Wildlove lodges, adjoins to that of Signor Rafael—there is a secret door between them known only to Zephyrina—she had left letters for Wildlove on his table, and had carried away his answers—Jeremy insists that this could only be done

by the Devil—Zephyrina, in one of her visits to Wildlove's apartment, is seized on by Jeremy—she throws the contents of a snuff box against his eyes, and makes her escape — Zephyrina and Wildlove meet in a public walk—she pretends to be taken suddenly ill—Wildlove goes for some sal volatile—she runs off—Wildlove and Jeremy are concealed in a large book-case—Zephyrina comes into Wildlove's lodgings, and is caught by them—she promises to confess every thing, on condition that Wildlove will turn his face from her—he takes hold of one end of her veil—she makes a gradual retreat towards the secret door, and contrives to put Negombo in her place—at the conclusion, Wildlove and Zephyrina are united——this is a pleasing musical piece by Dimond—it is professedly founded on the Spanish Comedy from which Woman's a Riddle, and Love in a Veil are in part borrowed—the last trick which Zephyrina plays Wildlove, is taken from the scene between Emma, Sidney, and an Old Woman in the Marriage Promise.

4. King Lear, 10th time—Orchestra boxes are fitted up for those who may be disappointed of places in the upper boxes.

17. King Lear and Mr. Kean continue their triumphant success.

29. Never acted, Virginius, or the Fall of the Decemviri. Virginius = Kean : Appius = Rae : Minutius = Pope : Icilius = S. Penley : Claudius = Hamblin : Virginia = Mrs. W. West : Plautia = Mrs. Glover :—acted 3 times and not printed—see C. G. May 17 1820.

30. Never acted there, Giovanni in London.

Don Giovanni = Madame Vestris: Leporello = Harley.

31. Munden's bt. Not acted 25 years, Fashionable Levities, in 3 acts. Welford = Elliston: Sir Buzzard Savage = Munden: Ordeal = Pope: Capt. Douglas = Hamblin: Nicholas = Knight: Lady Flippant Savage = Mrs. Glover: Clara = Mrs. Mardyn: Grace = Miss Kelly:—with Cobler of Preston, in one act, and Past 10 o'Clock.

June 12. Kean's bt. Venice Preserved. Jaffier = Kean, 1st time: Pierre (for that night only) = Elliston: Belvidera = Mrs. Mac Gibbon:—with, never acted, the Admirable Crichton. Crichton = Kean:—in which character he will give Imitations of some of the most celebrated performers, and will also attempt various accomplishments in which the Admirable Crichton is represented to have excelled, including Singing, Dancing and Fencing. Duke = Holland: Prince = S. Penley: Peter = Oxberry: Bianca = Mrs. Robinson:—in act 1st a grand Masquerade, in which Crichton will personate Harlequin.

17. Never acted, David Rizzio—Robertson calls him Rizio. David Rizio (an Italian musician) = Braham. Henry Darnley (the Queen's husband) = Hamblin: Earl Ruthven = Rae: Mac Wylie (his retainer) = G. Smith: George Douglas (Rizio's attendant) = Barnard: Mary Queen of Scots = Mrs. W. West: Lady Mary Livingstone = Miss Carew: Jessie Gowans = Miss Povey:—acted 5 times—— Rizio and Lady Mary are mutually in love—Ruthven wants to marry Lady Mary—she treats him with scorn—he meditates revenge—the Queen's partiality for Rizio is so great, that Darnley suspects she

is in love with him—in the last scene, Darnley, Ruthven, and other conspirators rush on in complete armour—Rizio attempts to save his life by taking hold of the Queen—he is forced from her and dragged off—Lady Mary avows herself to be the wife of Rizio—Darnley perceives that his suspicions are groundless, and endeavours to save Rizio —Rizio is killed——this is a serious Opera, in 3 acts, by Col. Hamilton, but there are some comic scenes—the serious scenes are injudiciously written in blank verse—for the history on which this piece is founded, see Robertson, vol. i. from p. 320 to p. 359.

19. Elliston's bt. Every one has his Fault. Sir Robert Ramble = Elliston: Harmony = Munden: Solus = Dowton: Irwin = Rae: Lady Eleanor Irwin = Mrs. W. West: Miss Wooburn = Mrs. Mardyn: —with Deaf Lover, by Elliston, 1st time.

29. For bt. of Mrs. W. West, and Knight. Provoked Husband. Lord Townly = Elliston: Sir Francis = Dowton: Squire Richard = Knight: John Moody = Munden: Lady Townly = Mrs. W. West: Miss Jenny (with songs) = Madame Vestris:—with the Magpie. Annette = Mrs. W. West, 1st time.

30. Jealous Wife. Oakly = Pope: Charles = Hamblin: Russet = Dowton: Sir Harry Beagle = Munden: Mrs. Oakly = Mrs. Glover.

July 3. Merchant of Venice. Shylock = Kean, his 1st app. since his severe accident: Portia = Lady, her 1st app. on any stage—probably Miss Chester—she acted 3 times—see Nov. 8.

8. (Last night) Giovanni in London, 29th time.

Elliston re-opened the theatre Aug. 15th for the express purpose of giving Kean an opportunity of

playing his principal characters before his departure for America—D. L. had not been open at this season of the year since 1761.

Aug. 15. Richard 3d = Kean : Richmond = Junius Brutus Booth, who is engaged for a few nights.

16. Venice Preserved. Jaffier = Kean : Pierre = Booth.

17. Kean acted Hamlet.

18. Kean acted Sir Giles Overreach.

19. Othello = Kean : Iago = Booth.

21. King Lear = Kean : Edgar = Booth : Kent = Pope.

22 and 24. Kean acted Richard 3d, and Sir Giles Overreach—on the nights when Kean did not play, the theatre was shut.

26 and 28. Kean acted Hamlet and Othello.

29 and 30. Kean acted Reuben Glenroy, and Lear.

31. Sir Giles Overreach = Kean : Margaret = Mrs. Edwin.

Sep. 2. Brutus. Lucius Junius Brutus = Kean.

4. Macbeth = Kean : Macduff = Elliston, 1st time.

5. Mountaineers. Octavian = Kean.

6. Othello = Kean : Iago = Booth.

7. Jaffier = Kean : Pierre = Elliston.

8. Kean acted Richard the Second.

9 and 11. Kean acted Leon, and L. J. Brutus.

12. Macbeth = Kean :—with Jew and Doctor. Abednego = Elliston.

14. Othello = Kean : Iago = Egerton, of C. G.

15. Merchant of Venice. Shylock = Kean.

16. Richard 3d = Kean : Richmond = Elliston.

Elliston's puffs in the playbills were so extravagant as to be contemptible.

The old custom of printing the names of the principal performers in larger letters than those appropriated to the rest of the company, had been justly exploded and laid aside for many years—it was revived by Elliston on August 15—to make the matter still more invidious than it ever had been, this distinction was confined to Kean alone.

C. G. 1819-1820.

Sep. 6. (First night) Macbeth = C. Kemble: Macduff = Yates, 1st time: Lady Macbeth = Mrs. Bunn, (late Miss Somerville) 1st time.

8. School for Scandal. Joseph = Macready, 1st time: Lady Teazle = Mrs. Davison, 1st app. there.

10. Provoked Husband. Lord Townly = C. Kemble: Sir Francis = Blanchard: Manly = Abbott: Squire Richard = Liston: John Moody = Emery: Count Basset = Connor: Lady Townly = Mrs. Davison: Lady Grace = Miss Foote: Lady Wronghead = Mrs. Davenport: Miss Jenny = Mrs. Gibbs: —acted but once.

13. Pizarro. Rolla = Macready: Elvira = Mrs. Bunn, 1st time.

15. First time, the Steward, or Fashion and Feeling (founded on the Deserted Daughter). Mordent = Macready: Cheveril = Jones: Item = W. Farren: Jonathan Winter (a Yorkshireman) = Emery: Grime = Blanchard: Lennox = Connor: Clement = Ab-

bott: Lady Anne Mordent = Mrs. Davison: Joanna = Miss Foote: Mrs. Sarsnet = Mrs. Gibbs: Mrs. Penfold = Miss Green:—acted 13 times——this is a bad alteration of Holcroft's play—it was made by * * —as the Scotchman in the original piece was nearly unintelligible, a Yorkshireman is very properly substituted for him—most of the other changes are for the worse—Mrs. Enfield, the procuress, is turned into Mrs. Penfold, a respectable woman — Item wants to marry Joanna—he has a new scene with her—Cheveril sees Item, instead of Lennox, come out of the house where Joanna is—for the Deserted Daughter see C. G. May 2 1795.

22. Maid of the Mill. Sir Harry Sycamore = Fawcett: Ralph = Emery: Fanny = Mrs. Liston.

24. Dominie Sampson = W. Farren, 1st time.

25. Clandestine Marriage.

27. Hamlet = C. Kemble.

28. School for Scandal, and Libertine.

29. Rob Roy. Bailie Nicol Jarvie = W. Farren, 1st time: Helen = Mrs. Faucit:—Liston was ill.

Oct. 1. Othello. Othello = Macready: Iago = Yates: Desdemona = Mrs. Faucit: Æmilia = Mrs. Yates.

2. Rivals. Faulkland = Abbott: Julia = Mrs. Davison.

4. Henry 5th, revived. King Henry = Macready: Archbishop of Canterbury = Comer: Fluellin = Blanchard: Williams = Emery: Pistol = J. Russell: Princess Katharine = Miss Foote: — with Mother Goose, by Comer:—Henry 5th was not repeated—it was quite ridiculous in the manager to put Comer's name in the bill for two such opposite parts on the

same evening—he was totally unfit for the Archbishop, but very fit for Mother Goose.

6. Isabella. Biron = Macready : Villeroy = Egerton : Carlos = C. Kemble : Isabella = Mrs. Bunn :—with never acted, the Gnome-King, or the Giant-Mountains. Duke Klopsteinschloffengrozen (a sovereign prince in Silesia) = Farley : Baron Flonck (his lord chamberlain, and steward of his household) = W. Farren : Duke Sigismund (a sovereign German prince—engaged to marry Stella) = Duruset : Zauberstarf (a Rosicrusian cabalist) = Abbott : Umbriel (the Gnome-King) = Terry : Duskobrant (a Gnome) = Taylor : Princess Stella (daughter to Duke Klop—engaged to Sigismund) = Miss M. Tree : Lady Brinhilda (her favourite lady in waiting) = Mrs. Gibbs :—acted 14 times—— Duke Klop is the autocrat of a district, which is about 9 miles in circumference—he is very poor, and very proud—Baron Flonck is very fond of etiquette—on hearing of the approach of Sigismund, he is thrown into a pucker, as well knowing that he has no provisions for his master's table, but one leg of mutton—he is relieved from his distress by a present of six wild boars, which Sigismund and his numerous attendants had killed in hunting—the two Dukes and the Princess retire to supper—at night the Princess goes to bathe in a brook near the Giant-Mountains—the Gnome-King carries off the Princess to his subterraneous dominions—on the next morning, Duke Klop has the head-ach, as having been drunk over night—Baron Flonck attempts to console him for the loss of his daughter, by words—Brinhilda more prudently consoles him with a brandy bottle – Sigismund

goes to consult Zauberstarf—by his directions Sigismund finds his way into the Gnome-King's dominions—the Gnome-King throws his sceptre at the feet of Stella—Sigismund seizes the sceptre — the Gnome-King sinks, and Sigismund carries back the Princess in safety to her father's—this Dramatick Legend was written by * * —it was meant as a substitute for a Pantomime—as such it has considerable merit—the comic scenes are laughable—in the serious scenes much beautiful scenery is introduced.

9. Mr. Blanchard acted Moll Flagon.

11. Henry 4th. Falstaff = Yates: Hotspur = Macready.

13. Love for Love, revived. Valentine = C. Kemble: Foresight = W. Farren: Tattle = Jones: Ben = Emery: Sir Sampson Legend = Terry: Scandal = Abbott: Jeremy = Farley: Angelica = Mrs. Davison: Mrs. Frail = Mrs. Gibbs: Miss Prue = Miss Brunton: Mrs. Foresight = Mrs. Faucit: Nurse = Mrs. Davenport:—acted 3 times.

18. Alexander the Great. Alexander = Amherst, 1st app. there: Clytus = Macready, 1st time: Roxana = Mrs. Bunn: Statira = Mrs. Faucit.

22. Ways and Means, revived. Sir David Dunder = W. Farren: Random = Abbott: Tiptoe = Farley: Lady Dunder = Mrs. Davenport: Harriet = Mrs. T. Hill: Kitty = Miss Brunton.

25. Richard 3d. Richard = Macready, 1st time: Richmond = Abbott: Buckingham = Terry:—acted 9 times——In this bill, as well as in many others, Richard 3d is (improperly) called Shakspeare's Tragedy—but on the 12th of March 1821, the bill tells

us that more than half of Richard 3d, as it had been usually acted, was the composition of Cibber.

26. Not acted 16 years, Arthur and Emmeline. Arthur = Abbott : Grimbald = Emery : Emmeline = Miss Foote :—acted 9 times.

Nov. Road to Ruin. Dornton = W. Farren : Sophia = Miss Brunton.

3. (and Dec. 8) *Shakspeare's* Tempest. Prospero = Terry : Stephano = J. Russell : *Dorinda* = Miss Brunton.

6. Love makes a Man, revived. Clodio = Jones : Don Lewis = W. Farren : Carlos = C. Kemble : Angelina = Miss Foote : Louisa = Mrs. Faucit : Elvira = Miss Brunton :—acted but once.

9. Tamerlane, revived. Bajazet = Macready : Tamerlane = C. Kemble : Moneses = Abbott : Arpasia = Mrs. Bunn : Selima = Miss Foote :—acted but once.

10. Confederacy, revived. Brass = Fawcett : Dick = Jones : Moneytrap = W. Farren : Gripe = Emery : Clarissa = Mrs. Davison : Flippanta = Mrs. Gibbs : Corinna = Miss Foote : Araminta = Mrs. Faucit : Mrs. Amlet = Mrs. Davenport : — acted 4 times.

11. Macbeth = Huddart, 1st app. there.

16. Liston acted Tony Lumpkin—his 1st app. since his illness.

17. Fazio. Bianca = Mrs. Bunn :—with, never acted, Helpless Animals. Mulberry (an innkeeper) = Blanchard : Ratio (a half-pay quarter master) = Abbott : Martin (Mulberry's waiter) = J. Russell : Fusby = Chapman : Letitia (Mulberry's niece) = Mrs. Davison :— acted 3 times——Mulberry had

sent away his niece, and turned off all his female servants—Letitia disguises herself as a country lad —she calls herself Robin Allsides—Mulberry hires Robin, and tells him to cook a supper for the club —Fusby and the club sit down to supper—each of the dishes is dressed in such a way as not to be eatable—Mulberry determines to send for his niece— Letitia throws off her disguise, and gives her hand to Ratio——this is an indifferent F. in one act—it was written by Parry.

19. Never acted, a Short reign and a Merry one. Chevalier de Morange (personating Stanislaus, King of Poland) = C. Kemble: Gabriel Coquinard (treasurer of the States of Brittany) = Liston: Baron de Blusterville (father to Adela) = Blanchard: Edward Saint-Val (nephew to Coquinard—in love with Adela) = Abbott: Count de Lozanne = Connor: Dumont = Comer: Countess de Rosiere = Mrs. Davison: Adela (in love with Saint-Val) = Miss Foote:—acted 9 times—this piece is said in the bill to be founded on an historical anecdote —— the French minister wishes to enable Stanislaus to go from France into Poland, without any molestation —for this purpose, and with a view to engage the attention of the Austrians in a wrong direction, he causes the Chevalier to assume the character of the King of Poland—the Chevalier is pitched on because he has a personal resemblance to Stanislaus—at the opening of the piece, he is taking up his abode at the Baron's in Lower Brittany—as the Chevalier is a gay young man, he sometimes finds it difficult to preserve the dignity of a King—he and the Countess are mutually in love—she arrives at the Baron's—

the Chevalier affects not to know her—and so many circumstances concur to make her believe that he is Stanislaus, that she mistrusts her eyesight—at the conclusion, the Chevalier receives the minister's permission to drop his assumed character—in the course of the piece, the Chevalier, as Stanislaus, promises to make Coquinard his minister of finance, but on condition that he should resign Adela to his nephew—Adela had been promised by her father to Coquinard——this is a pretty C. in 2 acts, by Poole —it is professedly taken from the French—some of the scenes might be shortened to advantage.

26. Beaux Stratagem, revived. Archer = C. Kemble: Scrub = Liston: Aimwell = Abbott: Boniface = Yates: Sullen = Blanchard: Foigard = Connor: Gibbet = Emery: Mrs. Sullen = Mrs. Davison: Cherry = Mrs. Gibbs: Dorinda = Miss Foote:—acted twice.

29. Coriolanus = Macready, 1st time:—acted 3 times.

Dec. 11. Comedy of Errors. Antipholis of Syracuse = Jones: Dromio of Ephesus = W. Farren: Dromio of Syracuse = Liston: Antipholis of Ephesus = Duruset: Ægeon = Chapman: Duke of Ephesus = Egerton: Dr. Pinch = Blanchard: Abbess = Mrs. Faucit: Adriana = Miss Stephens: Luciana = Miss M. Tree: Lesbia = Mrs. T. Hill:—acted 27 times—Shakspeare's play was on this evening turned into an Opera—this literary murder was committed by Reynolds—he did not put his name to the play when printed, but in his Life he acknowledges the fact.

Kemble published Hull's alteration of the Comedy

of Errors, as revised by himself—it does not differ materially from the original—except the description of Dr. Pinch in the 5th act, little has been omitted, which ought to have been retained—some few changes are made in the text—some for the better, some for the worse—the additions are insipid, but sometimes necessary, as in the 2d scene of the 3d act—Reynolds, when the important business of a song is not concerned, does not differ much from Kemble's text—he makes the fat kitchen wench one of the D. P., and gives her a line to speak—he has added some other short speeches, which do him but little credit.

Act 1 scene 2—Luciana enters sola for the sake of singing a song—at the close of the act, a new scene is added for the sake of a sonnet and a glee—Antipholis of Ephesus enters with Balthazar, and wishes him *good night*—the improvers of Shakspeare rarely fail to fall into absurdities, of which we have here a glaring instance — in the preceding scene Dromio of Ephesus, mistaking Antipholis of Syracuse for his master, presses him to come home to dinner—and in the 1st scene of the next act, Adriana, who is waiting dinner for her husband, says to Luciana —" sure it is two o'clock."

Act 2—Adriana abruptly mentions Barbara for the sake of introducing the song from Othello—Luciana, not to be behindhand with her, as abruptly talks about fancy, which occasions a duet—Antipholis of Ephesus, with the same degree of propriety, speaks of the greenwood tree, and a glee is the consequence.

Act 3 scene 1—Antipholis of Ephesus recollects that he dreamt last night of St. Withold—and then follows a duet from King Lear, with the word right

absurdly added to it—here we have a subpœna for Withold, an English saint, to make his appearance in a dream at Ephesus—Adriana and Luciana sing 2 songs—and the act closes with a new scene—a river is discovered surrounded by mountains, *whose tops are covered with snow*—Balthazar, &c. enter as hunters and sing a quartetto—we should be obliged to Reynolds, if he would inform us in what book of Geography he met with these mountains covered with snow, in the neighbourhood of Ephesus.

Act 4 scene 2 — a song by Adriana — Luciana mentions Philomel, and then comes a duet about the nightingale—the act closes as usual with a new scene —Antipholis of Ephesus makes his escape from Dr. Pinch, carouses with Balthazar, &c. and joins in a Trio.

Act 5 begins with a short scene for the sake of a song by Luciana—Adriana enters looking for her husband in the dark—she hears "morn's tuneful "harbinger"—and then we have a song about the lark—when the Duke, &c. exeunt into the Abbey, Reynolds has restored some few short speeches between Dromio of Ephesus and Dromio of Syracuse —here Shakspeare's play ends—but to the astonishment of his admirers, all the characters are discovered in the interior of the Abbey—the Duke politely invites them to return with him to the palace —Luciana and Adriana sing the finale——Reynolds in his advertisement hopes that his additional scenes will be readily pardoned as being absolutely necessary for the sake of introducing the songs—Reynolds may be assured that the only sentiments which the real friends of Shakspeare can feel towards him are

—indignation at his attempt, and contempt for the bungling manner in which he has executed it.

Dec. 14. Never acted, Mary Stuart, Queen of Scotland. Sir Edward Mortimer (nephew to Sir Amias Paulet) = C. Kemble: Earl of Leicester = Macready: Lord Burleigh = Egerton: Earl of Shrewsbury = Abbott: Sir Amias Paulet (keeper of Mary) = Terry: Sir Andrew Melvil (her house-steward) = Chapman: Sir William Davison (secretary of state) = Connor: Mary Stuart = Miss Macauley: (who is engaged for a limited number of nights) Queen Elizabeth = Mrs. Bunn: Hannah Kennedy (Mary's nurse) = Mrs. Faucit:—acted 3 times——this T. was adapted to the English stage from the German of Schiller.

Act 1—scene Fotheringhay Castle—Mortimer enters zealously into the cause of Mary—Burleigh tells her that her judges have condemned her.

Act 2—scene the palace of Queen Elizabeth.

Act 3—scene the park at Fotheringhay—the two Queens meet—Mary at first endeavours to soothe Elizabeth—she afterwards vents reproaches on her—and Elizabeth makes her exit in some confusion—Mortimer avows to Mary his love for her.

Act 4—scene London—Mortimer tells Leicester that their schemes in favour of Mary are disconcerted—Leicester, to skreen himself, orders the guards to seize Mortimer—Mortimer kills himself—Elizabeth signs the warrant for Mary's execution, and leaves it in the hands of Davison, but with such ambiguous words, that Davison is at a loss how to act—Burleigh snatches the warrant from Davison.

Act 5—scene Fotheringhay Castle—Mary takes leave of her friends, and goes off for execution—the scene then changes to the Court of Elizabeth—Dr. Johnson censures the manner in which the scene changes at the close of Lady Jane Gray—in this play, after the catastrophe, Queen Elizabeth, &c. are turned out on the stage in a way much more exceptionable—the last speech is perhaps more flat than the concluding speech of any play—the last scene was altered for the better at Bath, (and probably at C. G.)—but the piece should have ended, when Mary had ascended the scaffold—Schiller seems not to have intended that the scaffold should have been exhibited to the audience—but on the English stage it was exhibited and with good effect.

The translator in his preface attempts to vindicate this T. from the objections which had been made to it, but his arguments are far from satisfactory—the meeting of the two Queens is not only a flagrant violation of historical fact, but Schiller even makes Elizabeth go to Fotheringhay on purpose to see Mary—yet the translator contends that this is by no means contrary to probability—he adds—"the fic- "tion of Melvil's ordination, and of his administer- "ing as it were by stealth, the highest offices of the "church, is happily imagined"—the language of this scene is very good, but the scene itself is utterly unfit for representation on the stage—of course it was not attempted to represent it in England—Melvil gives Mary the *cup*, and says that the Pope had allowed him to do so—this is monstrous fiction—Schiller's play on the whole is the best which has been written on the story of Mary Stuart—the 1st act, and

the greater part of the 5th, are very interesting —the 2d and 4th are rather dull—the 3d is absurd, but well written.

16. Jane Shore. Hastings = C. Kemble: Dumont Terry: Gloster = Egerton: Jane Shore = Miss Macauley: Alicia = Mrs. Bunn:—"Mary Stuart is "for the present withdrawn, but will shortly be re-"produced with considerable curtailments and alte-"rations"—the German play is twice as long as a modern English T.

29. Mary Stuart, 2d time. Mary = Miss Foote.

Jan. 11. As you like it. Touchstone = Fawcett: Jaques = Macready: Orlando = C. Kemble: Adam = Terry: Rosalind = Young Lady: Celia = Mrs. T. Hill: Audrey = Mrs. Gibbs.

20. Much ado. Beatrice = Young Lady.

22. Isabella. Isabella = Mrs. Beaumont, from Glasgow.

25. The profits of this night will be presented to the Charity now carrying on in the City.

Never acted, Antiquary. Edie Ochiltree = Emery: Jonathan Oldbuck (the Antiquary) = Liston: Caxon = Blanchard: Lovel = Duruset: Lord Glenallan = Terry: Hector Mc Intyre = Abbott: Saunders Mucklebackit = Farley: Sir Arthur Wardour = Chapman: Elspeth of the Craigburnfoot = Mrs. Faucit: Miss Isabella Wardour = Miss Stephens: Miss Maria Mc Intyre = Miss Matthews: Miss Grizelda Oldbuck = Mrs. Davenport:—acted 28 times——this musical play, in 3 acts, was compiled from Scott's novel, by Terry—Terry has not done the novel justice, particularly in the characters of Lovel and Old-

buck—he should have written the latter part in such a manner as to have suited his own style of acting, and not Liston's.

29. The King died—no play till Feb. 17.

Feb. 22. Never acted, Too late for Dinner. Frank Poppleton (a dashing young man) = Jones: Nicholas Twill (a linen draper) = Liston: Frederick Poppleton (Frank's elder brother—of a grave turn) = Connor: Rafter (his servant) = Emery: Pincroft = Blanchard: Miss Emma Somerton = Miss Foote: Letty (her maid) = Mrs. Gibbs: Mrs. Thompson (aunt to Emma) = Mrs. Davenport: Miss Elizabeth Pincroft = Miss Beaumont:—acted 25 times——on the evening before the piece begins, Frank and Emma had fallen mutually in love at a ball—Frank had been half drunk, and had quarrelled with some watchmen—he runs into Mrs. Thompson's house, without knowing who lives in it—he sees Emma, and afterwards makes his escape, disguised as a watchman—Twill finds Frank Poppleton at his brother's chambers—he supposes him to be Frederick Poppleton, and takes him to Pincroft's cottage on Blackheath—Pincroft mistakes Frank for Frederick, and is surprised at seeing his behaviour so different from what he expected—Frederick arrives at Pincroft's Too late for Dinner—Emma agrees to marry Frank, provided that he will first leave off his follies——this is a moderate F. by Jones the actor, or, as he calls himself in his title page, Richard Jones, *Esquire.*

28. Manager in Distress, revived. Bustleton = Blanchard: Manager = Chapman: Gentleman on the stage, and in the boxes (with new and various

imitations) = Yates : Irishman in the pit = Connor : Lady in the boxes = Mrs. Davenport.

March 2. Never acted, Ivanhoe, or the Knight Templar. Normans—Ivanhoe (in love with Rowena) = C. Kemble : Sir Reginald Front de Bœuf, Sir Brian de Bois Guilbert, and Sir Maurice de Bracy (Templars) = Macready, Connor, and Duruset : Prior Aymer = Crumpton : Grand Master of the Templars = Chapman :——Saxons—Cedrick = Egerton : Wamba = Liston : Robin Hood = Taylor : Friar Tuck = Emery : Ulrica (heiress of Torquilstone) = Mrs. Faucit : Rowena (in love with Ivanhoe) = Miss Stephens : Elgitha (her attendant) = Mrs. Liston :—Jews—Isaac of York = W. Farren : Rebecca = Miss Foote :—acted 14 times—this is a musical Drama in 3 acts—the compiler of it has managed the story much better than Soane, and much worse than Moncrieff.

Ivanhoe, or the Jewess, by Moncrieff, was published in 1820, but not acted—Moncrieff in his advertisement says—" it will soon be discovered, that " I have scarcely written 50 lines of this play—and " could I have performed my task without even that " addition, I would willingly have done so—I have a " strong suspicion my Drama will prove the best " that may appear on the subject, from the circum- " stance of its containing less *original* matter than " any other, and the very few *improvements* I have " attempted on my text."

April 3. Antiquary. Oldbuck = Terry :—Terry was taken ill, and W. Farren acted the part.

10. Miss S. Booth acted Juliet.

11. Antiquary. Oldbuck = Liston :—Liston did

not return—W. Farren was ill—and Connor read the part.

13. Not acted 10 years, *Shakspeare's* King Lear. Lear = Booth (who is engaged at this theatre) : Edgar = C. Kemble : Edmund = Macready : Kent = Fawcett : Gloster = Egerton : Oswald = Farley : Cordelia = Miss S. Booth : *Aranthe* = Miss Shaw :—acted 3 times.

22. Never acted, Henri Quatre, or Paris in the Olden Time. Henri (King of France) = Macready : Eugene de Biron and Frederic St Leon (officers in the same regiment—in love with Florence and Clotilde) = C. Kemble and Abbott : General D'Aumont (uncle to Frederic and Florence) = Fawcett : Moustache (an old soldier) = Emery : O'Donnel (an Irish officer in the French service) = John Johnstone : (who is engaged at this theatre—being his last season of acting) Jocrisse (nephew to Gervais, and Garçon of the inn) = Liston : Gervais (an innkeeper) = Duruset : Pinceau (a sign painter) = Blanchard : Sully (Henri's minister) = Egerton : Florence St. Leon (in love with Eugene) = Miss Stephens : Clotilde de Biron (in love with Frederic) = Miss Brunton : Louison (wife to Jocrisse) = Miss M. Tree :—acted 28 times——Henri is besieging Paris—a fete is prepared at the inn in honour of his birthday—Henri and Sully, in disguise, join in the sports—Moustache forces his way into Henri's tent—he demands food and money—Henri produces some coarse bread—Moustache is satisfied that the King's provisions are not better than those of the common soldiers—at the conclusion, Henri makes a triumphal entry into Paris——a great portion of the play con-

sists of an underplot—Eugene and Frederic fight—Eugene is condemned to death for violating the King's edict, against duels—in the last scene, he receives the King's pardon, and is united with Florence——this musical Romance, in 3 acts, was written by Morton—the scenes in which Henri and Sully are concerned, have very considerable merit; the rest of the piece has but little—the sarcastic observations of Sully are very happy—O'Donnel is a vile botch—Morton has introduced one excellent sentiment—Sully comes into the King's tent—

Sully. I disturb your majesty.

Henri. I own, sleep had nearly overpowered me.

Sully. Cæsar seldom slept.

Henri. (*starting up*)—Cæsar sleep! how should he, amidst the groans of victims sacrificed to his ambition? * * I tell thee, Sully, I've made my confessor place an additional bead on my rosary, that I may not forget daily to thank heaven, that I am no conqueror!—the opiate that brings me sleep, is the thought that my poorest subject lies under his humble thatch contented and secure."——Henri at the time when this play is supposed to take place, was not a Catholic—Old Sully, as he is called, was neither old, nor Duke of Sully—these however are but slight faults in a piece which is professedly a Romance.

May 3. Montoni, or the Phantom. Baron Montoni = Macready: Sebastian = Abbott: Calatro = Yates: Gregorio (an Abbot) = Egerton: Rosalvina = Miss Foote:—this dramatic piece, in 3 acts, was acted but twice—it is not printed—on the 2d night it was performed as an afterpiece.

13. Honest Thieves. Teague = Johnstone : Obediah = W. Farren : Ruth = Miss Foote : Mrs. Day = Mrs. Davenport.

17. Never acted, Virginius. Virginius = Macready : Icilius = C. Kemble : Appius Claudius = Abbott : Dentatus = Terry : Numitorius = Egerton : Lucius = Comer : Virginia = Miss Foote : Servia = Mrs. Faucit :— acted 14 times—Webster's Appius and Virginia was altered by Betterton, and revived at L. I. F. about 1670—Dennis brought out his Appius and Virginia at D. L. Feb. 5 1709—Virginia by Crisp was acted at D. L. Feb. 25 1754—and Appius by Moncrieff at C. G. March 6 1755—after so many dull Tragedies, it was hardly to have been expected, that each of the theatres should, at this time, teem with a new play on the same subject—the Virginius of this evening was written by Knowles—it is dull, but how should it be otherwise? the story of Virginia affords materials for one striking scene, and it affords little more—Knowles ekes out his play with the betrothing of Icilius and Virginia—the episode of Dentatus—and the madness of Virginius in the 5th act—this T. contrary to the usual custom, is written partly in verse and partly in prose—it contains several good passages, and some very exceptionable ones —Appius at his first entrance says—

" *We* will deserve your favour.
" For that end *we* named
" Our*self* Decemvir."

Did Knowles ever find We for I in any Latin author whatsoever? — the solecism is of modern growth.

In the grand scene Virginius says—

——————" Here, the eyes
" That saw her lying at the generous
" And sympathetic fount, that at her cry
" Sent forth a stream of liquid living pearl
" To cherish her enamell'd veins."

This hyperbolical description of the simple operation of suckling a child, would have done vastly well in a burlesque Tragedy, but no man in such an agony of mind, as Virginius is supposed to be in, ever made use of such far-fetched expressions—even in scenes of less emotion, as Horace observes—

" *Tragicus plerumque dolet sermone pedestri.*"

Shakspeare makes Lady Macbeth say simply—

————" I have given suck; and know
" How tender 'tis to love the babe that milks me."

Act 5 scene 1—Honorius and Valerius enter as Consuls—who is Honorius?—Livy and Dionysius Halicarnassensis both say that Horatius and Valerius were elected Consuls—in the 1st act Virginia has painted the parting of Briseis and Achilles—of whom in all probability she had never heard—as Lucius Icilius was really Virginia's lover, his brother should have had some other name.

22. Never acted, the Battle of Bothwell Brigg. John Barfour of Burley = Farley: Henry Morton = Abbott: Lord Evandale = Duruset: Major Bellenden = Blanchard: Col. Graham of Claverhouse = Connor: Cuddie Headrigg = Emery: Serjeant Both-

well = Comer: Lady Margaret Bellenden = Mrs. Davenport: Miss Edith Bellenden = Miss M. Tree: Jenny Dennison = Mrs. T. Hill: Mause Headrigg = Mrs. Connor:—acted 12 times—the story of Old Mortality, in the Tales of My Landlord, has singular merit—it is here dramatized by Farley the actor—but the spirit of the original is in a great degree lost—Farley has made considerable alterations in the story, and has introduced 7 songs.

June 6. For bt. of Mr. and Mrs. C. Kemble. Point of Honour. St. Frank = Terry: Durimel = C. Kemble: Valcour = Abbott: Steinberg = Blanchard: Bertha = Miss Foote: Mrs. Melfort = Mrs. Faucit:—with (altered from Farquhar) Wine does Wonders. Young Mirabel = C. Kemble: Duretete = Liston: Old Mirabel = W. Farren: Bisarre = Mrs. C. Kemble: Oriana (with songs) = Miss M. Tree:—and Marriage of Figaro — for Wine does Wonders see Hay. July 19.

7. Liston's bt. Rob Roy — at the end of the play, a poetical address by Liston in the character of Queen Elizabeth — and Poor Soldier. Darby = Liston.

9. Macready's bt. Macbeth = Macready, 1st time: Macduff = Terry.

21. W. Farren's bt. Comedy of Errors, with Old Maid. Capt. Cape = Emery: Miss Harlow (positively for that night only) = Mr. W. Farren:—and Inkle and Yarico. Inkle = Abbott: Sir Christopher Curry = W. Farren.

28. Johnstone's bt. and last appearance. John Bull. Dennis Brulgruddery = Johnstone: Pere-

grine (for that night only) = Macready : Lady Caroline Braymore = Mrs. Davison.

July 5. Taylor's bt. Slave, with Thomas and Sally.

7. For bt. of Yates. Richard 3d = Yates, 1st time (after his own manner) : Lady Anne = Miss Foote, 1st time :—with (first time) When it takes place I shall keep my seat and get a Peep ! ! – this piece seems to have concluded with the Coronation song — Yates acted 6 characters — and gave his Imitations.

17. (Last night) Virginius.

The plays most frequently acted this season were either bad or indifferent—the fault however was more in the audience than in the Manager—several good plays had been revived without success—in the preface to the Disagreeable Surprise, Love for Love, and the Confederacy, are said to have been hissed—when the taste of the public is become so vitiated, that they can applaud one of Shakspeare's plays turned into an Opera, and hiss Congreve and Vanburgh, what can a Manager do ?

Mrs. Cook in the Epilogue to Richard 2d 1681 says—

" But—ere of you, my sparks, my leave I take,
" For your unkindness past, these prayers I
" make—
" Into such dullness may your poets tire,
" Till they shall write such plays as you admire."

Samuel Simmons died suddenly on Sept. 11—he had acted Moses on the 8th—an Inquisition was taken on the body—it appeared that as he was

ascending from an area, he fell backwards, was picked up and carried into the house, but died instantly—he did not appear to have been drinking, and his death was attributed to apoplexy—his talents as an actor had secured him the general approbation of the public. (*Theatre, or D. M.* 1819)—he excelled particularly in Beau Mordecai—there is a small print of him in that character, which is very like.

John Johnstone took a final leave of the stage at Liverpool, in Aug.—but returned to it for one night in 1822—see D. L. May 18—he was very happy in his Irish characters—he seems to have been a better Major O'Flaherty than Moody, but not so good a Teague—see C. G. April 22 1801.

HAY. 1820.

July 10 (First night) An occasional Address by Terry—after which, Green Man. Lord Rowcroft = Younger, from Dublin, 1st app.: Major Dumpling = Farley, 1st app. there for 10 years: Closefist = Williams, from Bath, 1st app.:—and (never acted) Oil and Vinegar—Terry—Jones—Baker—Mrs. Gibbs:—this F. was acted but twice.

11. Never acted there, Will. Sir Solomon Cynic = Terry: Albina Mandeville = Mrs. Mardyn, 1st app. there :—with Lock and Key. Brummagem = Williams: Cheerly = Comer, 1st app. there: Laura = Mrs. Garrick, from Edinburgh.

12. Belle's Stratagem. Doricourt = C. Kemble: Hardy = Terry: Flutter = Jones: Letitia Hardy = Mrs. Mardyn: Mrs. Racket = Mrs. Gibbs.

13. Romp, by Mrs. Baker from Bath, 1st app.

14. Teazing made Easy. Peter Pastoral = Farley, 1st time: Mixem = Williams, 1st time.

17. Pigeons and Crows. Mrs. Harvey = Mrs. Pearce, from D. L., 1st app. there :—with Agreeable Surprise. Lingo = Liston.

18. Not acted 10 years, Son in Law. Bowkitt = Jones: Cranky = Williams: Vinegar = Younger: Arionelli = J. Russell: Cecilia = Mrs. Garrick.

19. Wine does Wonders. Young Mirabel = C. Kemble: Duretete = Jones: Old Mirabel = Terry: Bisarre = Mrs. C. Kemble :—this Comedy is only the Inconstant cut down to 3 acts—it is printed as acted at the Hay., but it had been acted at C. G. June 6—the whole of the original 1st act is omitted, consequently the play begins very abruptly—at the end of the 2d act Petit proposes that Oriana should pretend to go to a Nunnery, and Old Mirabel approves of the scheme, as in the original, yet the scene at the Nunnery is omitted.

Act 3. In the mad scene Duretete does not enter —an alteration much for the worse—Lamorce enters without any previous mention of her—yet Mirabel on seeing her says, " Duretete, the very dear, iden- " tical she"—no man in his sober senses could say

this of a person who had not been mentioned before —when Lamorce and Mirabel re-enter at her house, the dialogue between them is curtailed to three speeches—she does not desire him to send away his equipage, as in the original, nor ask him his name —yet when Lamorce and the Bravoes enter, Mirabel still says—" the cursed strumpet, to make me send " away my servants!"—and when Oriana comes on, the 1st Bravo still says—" where had you this pretty " boy, honest Mustapha?"—this is a glaring absurdity, as Mirabel had never said his name was Mustapha—it was scandalous to mutilate one of our best Comedies—and the alteration was not made with judgment.

22. Not acted 7 years, Beggar's Opera. Macheath = Madame Vestris, 1st time: Peachum = Terry, 1st time: Lockit = Williams: Filch = J. Russell: Polly = Miss R. Corri, her 1st app. on the English stage: Lucy = Mrs. C. Kemble:—repeated 12 times successively.

Aug. 4. Mrs. C. Kemble acted Lady Racket.

5. Jealous Wife. Oakly = C. Kemble: Major Oakly = Terry: Lord Trinket = Jones: Sir Harry Beagle = Farley: Russet = Williams: Mrs. Oakly = Mrs. C. Kemble: Lady Freelove = Mrs. Gibbs.

7. Henry 4th part 1st. Falstaff = Terry, 1st time: —probably no play on the 7th and 8th, on account of the death of the Duchess of York—certainly none on the 14th on account of her funeral.

9. Mrs. Mardyn's bt. Constant Couple. Sir Harry Wildair = Mrs. Mardyn, 1st time: Smuggler = Terry:—not repeated.

12. Never acted, Exchange no Robbery, or the

Diamond Ring. Sam Swipes = Liston: Sir Christopher Cranberry = Terry: Swipes = Williams: Sir Lenox Leinster = Connor: Capt. Littleworth = Barnard: Lamotte = Farley: Lady Cranberry = Mrs. Mardyn: Mrs. Swipes = Mrs. Gibbs: Miss Melrose = Miss Leigh: Lapelle = Mrs. Jones: — acted 15 times——this C., in 3 acts, is attributed to Hook—the greater part of it is taken from He would be a Soldier—(see C. G. Nov. 18 1786)—of which Hook makes some acknowledgment—he has served Pilon's play as gipsies do stolen children, disfigured it to make it pass for his own—Sam Swipes and Capt. Littleworth are nearly the same characters as Caleb and Capt. Crevelt—Swipes is Wilkins—Lamotte is Johnson turned into a Frenchman—Capt. Littleworth proves to be the son of Sir Christopher—Hook has added a poor underplot about a Diamond Ring——He would be a Soldier was revived at C. G., in 3 acts, May 16 1794—in which shape it was probably a better piece than Exchange no Robbery.

21. Personation, and Exit by Mistake.

22. Not acted 6 years, Henry 4th. Falstaff = Terry, 1st time: Hotspur = C. Kemble.

23. For bt. of Mrs. Gibbs. Rivals. Sir Anthony Absolute = W. Farren: Capt. Absolute = Jones: Faulkland = C. Kemble: Acres = Liston: Lydia = Mrs. Mardyn: Julia = Mrs. C. Kemble: Mrs. Malaprop (1st time, and for that night only) = Mrs. Gibbs:—with X. Y. Z.

25. She Stoops to Conquer. Hardcastle = Terry: Tony Lumpkin = Liston: Young Marlow = Jones: Miss Hardcastle = Mrs. Gibbs.

28. For bt. of Jones. Who Wants a Guinea? Torrent = Terry: Solomon Gundy = Liston: Sir Larry = Jones: — after the Comedy, Mrs. Mardyn will recite "Bucks have at you all" as Sir Harry Wildair—with Bombastes Furioso, and (not acted 15 years) Farmer. Jemmy Jumps (1st time and for that night only) = Jones.

29. Not acted 26 years, Suicide. Tobine = C. Kemble: Tabby = Terry: Catchpenny = Williams: Ranter = J. Russell: Dr. Truby = Younger: Bounce = Connor: Squib = Farley: Wingrave = Barnard: Nancy = Mrs. Mardyn: Mrs. Grogram = Mrs. Pearce:—acted 9 times.

31. Never acted, Dog Days in Bond Street. Tresylian = Terry: Frederick Flashly = Jones: Barnaby Buz = Liston: Squeezecrab = Williams: Dick Dimity = J. Russell: Alfred Tresylian = Barnard: Rosamond = Mrs. Mardyn: Mrs. Gab = Mrs. Pearce: —acted 15 times——this C., in 3 acts, is attributed to Dimond—it is not printed.

Sep. 4. Liston's bt. Young Quaker. Sadboy = Jones: Chronicle = Williams: Shadrach = J. Russell, 1st time: Spatterdash = Farley: Clod = Liston: Dinah Primrose = Mrs. Mardyn, 1st time: Pink = Mrs. Gibbs, 1st time: Lady Rounceval = Mrs. Pearce: Araminta = Miss R. Corri, 1st time:—with Liston's Epilogue on an Ass—and Exchange no Robbery.

9. For bt. of Terry, Stage Manager. Dog Days in Bond Street, with Sleep-walker. Somno (1st time, most positively for that night only, and without imitations) = Liston:—and Suicide.

13. Guy Mannering. Henry Bertram = Braham, 1st app. there: Dandie Dinmont = J. Russell.

18. Second price will be taken for the remainder of the season, as has been usual when the term of his Majesty's License to this theatre has been extended—boxes 6s. first price—3s. second price—pit 3s. first price—1s. and 6d. second price.

20. Never acted there, Duenna. Isaac = J. Russell: Don Jerome = Williams: Carlos = Braham.

23. Never acted, Over the Water!—J. Russell—Oxberry—Williams—Mrs. Baker—Miss R. Corri—this musical F. was acted 6 times—it is not printed.

29. School for Scandal. Sir Peter = Terry, 1st time: Sir Oliver = Younger: Charles = C. Kemble: Lady Teazle = Mrs. C. Kemble.

Oct. 2. Ella Rosenberg. Storm = Terry: Ella = Mrs. Mardyn, 1st time.

5. Castle of Andalusia. Alphonso = Braham.

9. Clandestine Marriage. Lord Ogleby = Terry: Sterling = Williams: Mrs. Heidelberg = Mrs. Pearce.

10. Heir at Law. Dr. Pangloss = Terry.

11. Hamlet, by the Gentleman, who made so successful an impression in that character last season at D. L.: Polonius = Terry: King = Younger:—with, 4th time, Valentine and Orson. Valentine = Gomery: Orson = Bologna: Princess Eglantine = Mrs. Stanley—formerly Mrs. Hill.

14. (Last night) King Lear = Terry, 1st time: Edgar = Gentleman, 2d app. there: Kent = Williams.

BATH 1819-1820.

Oct. 30. Provoked Husband. Lord Townly = Warde: Sir Francis = W. Williams, 1st app. there: Manly = Green: Lady Townly = Mrs. Pope: Lady Grace = Miss Jarman.

Nov. 3. Will. Sir Solomon Cynic = W. Williams: Mandeville = Williams, from Dublin, 1st app.: Howard = Baker, from Edinburgh, 1st app.: Albina Mandeville = Mrs. Baker, from Edinburgh, 1st app.

10. Beggar's Opera. Macheath = Phillips, from C. G.: Polly = Miss Greene, her 1st app.

12. Steward. Mordent = Warde: Cheveril = Farren: Item = Rowbotham: Joanna = Miss Jarman: Mrs. Sarsnet = Mrs. Humby:—Rowbotham looked and played Item very well.

22. She Stoops to Conquer. Miss Hardcastle = Miss Eliza Blanchard, 1st app. there.

24. Suspicious Husband. Ranger = Farren: Strictland = Warde: Clarinda = Mrs. Pope: Mrs. Strictland = Miss Blanchard: Jacintha = Miss Jarman: Lucetta = Mrs. Baker.

27. Busy Body. Marplot = Farren: Sir Francis Gripe = W. Williams: Miranda = Miss Blanchard: Patch = Mrs. Baker:—she acted Patch and Lucetta very well.

Dec. 3. Heart of Mid-Lothian, or the Lily of St. Leonard's. Laird of Dumbiedikes = Woulds: George Robertson = Warde: Ratcliffe = Meadows:

Duke of Argyle = Williams: David Deans = Rowbotham: Sharpitlaw = W. Williams: Saddletree = Cunningham: Archibald = Coburn: Donald = Horrebow: James Rasper = Smith: Tyburn Tom = Power: Black Frank = Bedford: Madge Wildfire = Mrs. Pope: Meg Murdockson = Mrs. Jarman: Jeannie Deans = Miss Jarman: Effie Deans = Miss Greene: Queen Caroline = Mrs. Farren: Lady Suffolk = Miss Cunningham: Mrs. Saddletree = Mrs. G. Loder: Mrs. Howden = Mrs. Woulds: Miss Damahoy = Mrs. Lodge: Mrs. Balchristie = Mrs. Egan: Mrs. Glass = Miss Summers: Sally = Miss Robinson.

The Heart of Mid-Lothian, or the Lily of St. Leonard's, came out at the Surrey Theatre Jan. 13 1819. Laird of Dumbiedikes = Fitzwilliam: Staunton = Watkins: Ratcliffe = Ridgeway: Duke of Argyle = T. P. Cooke: Reuben Butler = Gomery: Madge Wildfire = Mrs. Egerton: Margery Murdockson and Mrs. Glass = Mrs. Brooks: Queen Caroline = Mrs. Dibdin: Jeannie Deans = Miss Taylor: Effie Deans = Mrs. Horn:—with all the inferiour characters mentioned in the Bath bill——this Melo-dramatic Romance, in 3 acts, was compiled by Dibdin from the Tales of my Landlord—and in a manner much to his credit—particularly in that part of it, which relates to the barn, and Jeannie Deans' interview with the Queen—the house was crowded on the 85th night—Fitzwilliam, who played Dumbiedikes, was a good actor—Mrs. Brooks was excellent in both her characters.

The Heart of Mid-Lothian, a musical Drama, in 3 acts, by Terry, was brought out at C. G. April 17

1819—this piece began well, but on the whole it is very inferiour to Dibdin's play—the great fault of it is, the unwarrantable liberty taken with the story—Lord Oakdale, who is sent down to Scotland with high authority, proves to be Robertson's father—the scene lies at Edinburgh and the neighbourhood—and every thing is omitted which relates to Jeannie Deans' journey to London—for the cast see C. G.

The Heart of Mid-Lothian, which came out this evening at Bath, was compiled from the two Dramas by Dibdin and Terry—this was done by Dimond in a most judicious manner—he likewise inserted some things from the original tale, and wrote a new concluding scene—this piece was so good, that it is a pity that it is not printed—it consisted of 5 rather long acts—it was gotten up at considerable expense—15 new scenes were painted, and the characters were particularly well dressed—it was very well acted—the first praise is due to Bedford, especially for his laugh at Meg Murdockson, which was singularly happy, and suitable to the character — Meadows looked and acted vastly well—Miss Jarman was highly interesting as Jeannie Deans—Williams was an indifferent actor, but he seemed created on purpose to look and act the Duke of Argyle.

Dec. 6. Ladies at Home. Mrs. Banter = Mrs. Baker: Lady Lucretia = Miss Blanchard:—this little piece was injudiciously given out for a second representation before the first had taken place—it was coldly received, and consequently not acted a second time.

18. Short reign and a Merry one. Chevalier de Morange = Conway:—Conway acted well.

— Kean acted 10 nights.

29. Brutus. Lucius Junius Brutus = Kean : Tullia = Mrs. Pope : Tarquinia = Miss Jarman :—Kean acted L. J. Brutus better than Warde—particularly in the first part of the character—but Warde had acted so well, that his performance of the part, in the preceding season, greatly diminished the effect which Kean's Brutus would otherwise have had.

30. Hamlet = Kean : Ghost = Warde, 1st time : Polonius = W. Williams : Osrick = Farren : 1st Gravedigger = Meadows :—Kean was best in the 2d act—he was right with Ophelia—but too violent with his mother—on the whole very inferiour to Kemble.

31. Othello = Kean :—the Manager, tho' he had two good Tragedians in his company, was obliged to give Iago to Rowbotham—Warde said the part was quite out of his line—Conway was so tall, and Kean so short, that they would not play together.

Jan. 5. Distressed Mother. Orestes = Kean : Pyrrhus = Warde : Hermione = Mrs. Pope : Andromache = Miss Blanchard :—the performance on this evening was remarkably bad—Kean was very imperfect and very flat till the last act—even then he did not exert himself much—Mrs. Pope was taken ill, and her part was read—Kean and Warde had decorated themselves with a considerably quantity of white ribbon—this was doubtless done at Kean's suggestion —Orestes and Pyrrhus never saw a bit of silk in their lives—but what of that ?—their representatives on the modern stage had seen plenty.

8. Kean's bt. Alexander the Great. Alexander = Kean : Clytus = Warde, 1st time : Roxana =

Mrs. Pope : Statira = Miss Jarman :—with Paul and Virginia. Paul = Kean :—Warde acted very well.

— Yates acted 5 nights.

19. Merry Wives. Falstaff = Yates : Ford = Conway : Slender = Meadows : Sir Hugh Evans = W. Williams : Mrs. Ford = Mrs. Pope :—Bedford looked and acted Pistol very well—his general line of acting was that of a singer, but he had a good deal of low humour about him.

31. Charles 1st, revived. King Charles = Conway : Oliver Cromwell = Warde :—owing to the death of King George the 3d, this play was not acted.

Feb. 18. Theatre re-opened—Brownell's bt. St. Clara's Eve, or the Conquest of Tarranto. Aben Hamet = Conway : Rinaldo = Warde : Oriana = Miss Blanchard :—Conway acted very well.

23. Comedy of Errors, as altered at C. G. Dromio of Ephesus = Woulds : Dromeo of Syracuse = Meadows : Antipholis of Syracuse = Farren : Antipholis of Ephesus = Humby : Adriana = Miss Greene : Luciana = Mrs. Humby :—Farren, Woulds, and Meadows, acted very fairly—Miss Greene was execrable.

26. Miss Jarman's bt. School for Scandal. Sir Peter = W. Williams : Charles = Farren : Lady Teazle = Miss Jarman :—Warde acted Joseph very well.

28. Baker's bt. Young Quaker. Sadboy = Farren : Chronicle = W. Williams : Spatterdash = Baker : Clod = Meadows : Dinah = Mrs. Pope : Pink = Mrs. Baker : Araminta = Mrs. Humby :—Baker's bt. was not so good as it ought to have

been under the existing circumstances—in the course of the winter, some man in the night tumbled into the river—Baker, who lodged near the river, heard a noise—jumped out of his bed and saved the man's life—a subscription was made for Baker by some Gentlemen and Ladies—it amounted to £75—this was quite right, but it was not all that should have been done for him—persons in an inferiour rank of life might, and ought to have taken pit or gallery tickets for his benefit—when Baker came on the stage on this night, he was much applauded.

March 13. Mrs. Pope's bt. As you like it. Jaques = Warde: Orlando = Conway: Touchstone = W. Williams: Rosalind = Mrs. Pope: Audrey = Mrs. Humby:—with Blind Boy, by Mrs. Pope:— Mrs. Pope was a respectable actress, and well qualified to lead the business of this theatre in Tragedy—but she had an unfortunate propensity to play Rosalind, and other parts not suited to her time of life—when Ivanhoe came out, she wanted to play Rebecca, and refused to play Ulrica—a part quite in her line—the consequence was, that Miss Blanchard was obliged to act a part, for which she was totally unfit—and the Manager very properly intimated to Mrs. Pope, that she would be at liberty at the end of the season.

18. Warde's bt. Wonder. Don Felix = Warde: Col. Briton (for that night only) = Conway: Lissardo = Farren: Violante = Mrs. Pope: Flora = Mrs. Baker:—with Zembuca — Conway acted very well—he thought the part rather beneath him, and was consequently more at his ease than usual—there was a great house.

22. Mrs. Humby's bt. Carib Chief. Omreah = Warde:—with Quadrille, or a Quarrel, for What? Touchwood = Farren: Query (his servant) = Woulds: Matchem (a country gentleman) = W. Williams: Sophia Chainwell = Miss Jarman: Sarsnet (her woman) = Mrs. Humby:—— Touchwood and Sophia were mutually in love—Touchwood had quarrelled with her for dancing a Quadrille with a coxcomb—Touchwood comes to Matchem's house with the intention of marrying a lady whom Matchem recommends to him—Sophia comes to Matchem's house with the intention of marrying a gentleman whom Matchem recommends to her—Matchem mentions Sophia to Touchwood as Miss Mortimer—he mentions Touchwood to Sophia as Mr. Higgins—Query says his master is married—Sarsnet says her mistress is married — at the conclusion, Touchwood and Sophia are reconciled—this is a neat little piece by * * it came out at the English Opera-house June 14 1819. Touchwood = Wrench: Query = Harley: Matchem = Chatterley: Sophia = Mrs. Chatterley: Sarsnet = Miss Kelly.

24. For bt. of Rowbotham, Horrebow, &c. Tom Thumb. Glumdalca = Mr. Bedford:—Horrebow was nephew to Mrs. Crouch.

April —. Young acted 13 nights.

10. Henry 8th. Wolsey = Young: Buckingham = Warde: Norfolk = Baker: Gardiner = W. Williams: Queen = Mrs. Pope:—a ludicrous circumstance took place in the 3d act, when Baker had to say—"*Ego et Rex meus*"—he pronounced *meus* as one syllable.

14. Foundling of the Forest. Count de Valmont

= Young : Bertrand = Warde : Unknown Female = Mrs. Pope : Geraldine = Miss Jarman :—with Little Red Riding Hood, or the Magic Ring. Baron Rodolph (surnamed the Wolf) = Bedford : Rose d'Amour = Miss Jarman : Dame Bertha = Mrs. Jarman :—this is a very good piece for the sort of thing—it was taken from the French, and adapted to the English stage by Dimond—Miss Jarman acted very well.

17. Measure for Measure. Duke = Young : Lucio = Farren : Angelo = Warde : Elbow = W. Williams : Isabella = Mrs. Pope :—Young acted very well.

19. Provoked Husband. Lord Townly = Young : —he did not attract as so excellent an actor ought to have done—there was a pretty good house on this evening—but Lord Townly was not one of Young's good parts.

21. Winter's Tale. Leontes = Young : Autolycus = W. Williams : Hermione = Mrs. Pope.

22. Young's bt. Point of Honour. St. Franc = Young : Durimel = Warde : Bertha = Miss Jarman : —with Catharine and Petruchio, by Mrs. Pope and Young.

May 1. Ivanhoe. Isaac of York = W. Williams : Sir Reginald = Warde : Rebecca = Miss Jarman.

6. Farren's bt. Ivanhoe. Isaac = W. Farren :—with Critic. Puff = Farren : Sir Fretful = W. Farren : — he acted very well — particularly in Sir Fretful.

8. Miss Summers' farewell bt. *Shakspeare's* Tempest. Caliban = Bedford : (very good) *Hippolito* = Mrs. Pope : Miranda = Miss Jarman : *Dorinda* = Mrs. Humby :—with Innkeeper's Daughter. Richard = Warde : Mary = Miss Jarman : (very good)

—"A general decay of health, accompanied by a "painful combination of bodily infirmities, compels "Miss Summers, after the present season, to retire "from the service of a public, to whom nearly the "entire of an extended life has hitherto been dedi- "cated—most gratefully and respectfully she ven- "tures this *last appeal* to the protection of a Bath "audience, by whose indulgence her efforts, how- "ever humble, have generously been sanctioned "through a period exceeding the limits of *Half a* "*Century*.

10. Miss Blanchard's bt. Speed the Plough. Sir Abel Handy = Blanchard, from C. G.: Bob Handy = Farren: Miss Blandford = Miss Blanchard: Susan Ashfield = Miss Jarman: —with Agreeable Surprise. Lingo = Blanchard: Cowslip = Miss Blanchard.

24. Rivals. Sir Anthony Absolute = W. Williams: Capt. Absolute = Pritchard, from Cheltenham, 1st app,: Faulkland = Warde: Lydia = Mrs. Pope: Julia = Miss Jarman:—with Inkle and Yarico, by Bedford and Miss Jarman.

June 5 (Last night) Rob Roy = Warde:— with John of Paris = Warde: Princess of Navarre = Mrs. Humby: Olivia = Miss Jarman:—there was a great house out of compliment to Warde—every body stayed to see the last of him—his address at the end was particularly good—it was short—proper—and delivered without affectation.

Warde left Bath for the sake of a more profitable engagement at Dublin—he was deservedly a great favourite with the Bath audience—he generally pleased, and never offended—his deportment was good, and his voice still better.

In the course of the season, Warde had acted Frederick in Lovers' Vows—Shylock—Posthumus —Jaffier—Brutus in J. C.—Woodville in Chapter of Acc.—Charles 2d—Mirza in Zembuca—Count Villars—Jew of Lubeck—Macduff—Richmond, &c.

Conway had acted Coriolanus—Jachimo—Tekeli —Pierre—Frank Poppleton—Antony in J C.

Miss Jarman had acted Ellen Enfield—Peasant Boy—Juliana in H. M.

Miss Summers (or Mrs. Summers, as she more properly called herself) had been on the Bath stage for 56 years, without being absent for a single season—Mr. Dimond said this, on the authority of the books of the theatre—he added that her first part was Lucinda in the Conscious Lovers—she told me herself, that she acted Louisa Dudley, before she had quite left school—her case is perhaps singular—for it would be difficult to mention any other performer who had been on the same stage for the same number of years—some few of the London performers were on the stage for 50 years, but not always at the same theatre—Hull's case seems to come the nearest to that of Mrs. Summers—he was at C. G. for rather more than 47 years, without any interval—T. Dibdin says, but in a vague way, that R. Palmer had been at D. L. above 50 years.

Mrs. Summers, when young, was reckoned a very good Columbine—her brother was a good Harlequin —they had the offer of an engagement in London, which they declined by desire of their parents, both of whom were inferiour performers in the Bath company—Mrs. Summers, from the great respectability of her private character, had at one time

tolerable benefits, but before she left the stage, she had survived most of her friends.

When Mrs. Summers retired from the stage, the Proprietors of the theatre generously continued to her the half of her salary—that is to say, fifteen shillings a week, playhouse pay—she had also her share of the Bath Theatrical Fund—and the privilege of a ticket night* towards the close of the season—so that the whole of her income amounted to £50 per annum—or perhaps £60—on this small income she lived comfortably, till the autumn of 1823, when Col. Palmer had become the sole proprietor of the theatre—he trusted every thing (with the exception of the stage deparment) to Mr. Taylor, the treasurer—Mr. Dimond, on leaving Bath in the summer of 1823, called on Mrs. Summers to take leave of her—she was of course very sorry that so kind and steady a friend was about to leave Bath—he assured her that she might make herself perfectly easy as to her pension, as the present proprietor was a man of strict honour—Mr. Taylor however had not been master of the theatre more than a month, before he reduced Mrs. Summers' pension from fifteen shillings per week to the half

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* As every person does not understand the nature of a ticket night, it may be proper to observe, that the money arising from the sale of the tickets, is equally divided between the performer, who disposes of them, and the proprietors of the theatre—this is a very equitable arrangement—but, under such an arrangement, it is obvious that the grant of a ticket night cannot be considered as any vast favour.

of that sum—thus matters continued till the last Sunday in Jan., when I met Mrs. Summers in the street, as she was going to church—I asked her how she did—and she in reply said, that her heart was almost broken—I called on her in the afternoon, and she told me what had happened—I immediately wrote to Mr. Dimond—Mr. Dimond was confident that the Proprietor would rectify the matter, as soon as he should become acquainted with it, but said, that he himself could not with propriety write to the Proprietor on the subject, as he had no longer any thing to do with the theatre—about 10 days after this time, Mr. Warner, at my request, stated the unfortunate case of Mrs. Summers to the Proprietor—the material parts of the Proprietor's answer were as follows—" I have never interfered in any " shape with the management of the theatre, and " know nothing of the salaries, or engagements with " the performers, all which, since I came to the pro- " perty, I have left entirely with Mr. Taylor—*I re-* " *member he spoke to me, when at Bath, about Mrs.* " *Summers—he wished me not to alter some arrange-* " *ment he had made with her, in case I should be* " *applied to* * * however there is nothing to pre- " vent my assisting her as a private individual * * " and I will write to Mr. Taylor to make an arrange- " ment, which I trust will be satisfactory to you"—Mr. Warner read the letter to Mr. Taylor, with the exception of the words here printed in italics—these he was too prudent to read, as they might have made Mr. Taylor still more hostile to poor Mrs. Summers—Mr. Taylor said, that Mrs. Summers might sell her furniture—or apply to the parish for relief—and

that she might still live on her income—Mr. Warner came back to me much disappointed——the Proprietor cannot be charged with a *direct* breach of his word, as he probably did write to Mr. Taylor —but not one farthing, beyond the seven and sixpence a week, did Mrs. Summers ever receive from the theatre, or from the Proprietor, as a private Gentleman —— here again the matter rested for some months, till it occurred to me to try the powerful interference of Mr. Sloper—who was very intimate with the Proprietor—and to whom the Proprietor was under great obligations for his strenuous support of him at the elections—the Proprietor returned to Bath in Nov. or Dec.—Mr. Sloper applied to him in behalf of Mrs. Summers—the Proprietor declined speaking to Mr. Taylor on the subject, but authorized Mr. Sloper to speak to him in his name —Mr. Sloper's application to Mr. Taylor was as ineffectual as Mr. Warner's had been—I was not in the least disappointed—I knew that Mr. Taylor's power was paramount, and I had foreseen the result—but I wanted to make it impossible for the Proprietor ever to say, that the case of Mrs. Summers had not been, more than once, laid before him.

Mrs. Summers had been on the Bath stage for 56 years—her father, mother, and brother had died in the service of the theatre—old Mr. Palmer had said to Mr. Dimond, that when Mrs. Summers should retire from the stage, she must not be left to distress —Mr. Dimond had taken care to see her salary, of fifteen shillings a week, regularly entered on the books of the theatre in the same manner as the sala-

ries of the actual performers—all this however did not amount to a legal claim on the Proprietor—the claims of Mrs. Summers were only those of honour and humanity.

As soon as Mr. Dimond and I became acquainted with the distressed situation of Mrs. Summers—that is in Jan. 1824—we supplied her with a little money—but it was not in the power of any person to restore her health and spirits, which were completely broken—previously to the autumn of 1823, she had never known what it was, to have a single day of serious illness.

Mrs. Summers' income gradually decreased—the seasons were shortened, and in the last year of her life she only received about 10 guineas from her seven and sixpence a week—more persons came on the Theatrical Fund—and she every year disposed of less and less tickets—not that all her friends deserted her at her benefits—Mr. Dimond used to send her a £5 note—one gentleman used to give her a sovereign—and one lady another—the deficiencies were made up to her by a gentleman, who wishes that his name should not be mentioned—so that she always had quite £50 a year—and with that sum she was satisfied—for no person could be more grateful than she was—or less inclined to trespass on the kindness of her friends—her health grew worse and worse—a cancer was formed—Dr. Falconer and Mr. Brown the surgeon gave her their assistance very kindly—but her case was desperate—and in Oct. 1828 she was released from her long and painful sufferings.

Mrs. Summers was not conscious of having given

Mr. Taylor any just cause of offence—and she persevered to the last, in attributing the ruin of her health, and consequently her death, to his treatment of her.

D. L. 1820–1821.

Oct. 30. (First night) Road to Ruin.

31. For bt. of Rae's Widow and Family—this bt. was under the patronage of the Countess of Derby (late Miss Farren) and 10 other Ladies of high rank —Elliston gave the use of the theatre, and the performers acted gratis.

Rivals. Sir Anthony Absolute = Dowton: Capt. Absolute = Elliston: Faulkland = C. Kemble, from C. G.: Acres = Harley: Lydia = Mrs. Edwin: Julia = Mrs. Davison, from C. G.: Mrs. Malaprop = Mrs. Davenport, from C. G.: Lucy (for that night only) = Miss Kelly:—with an occasional address by Mrs. W. West—10 songs—and Of Age To-morrow.

Nov. 1. Romeo and Juliet. Romeo = Cooper, from Liverpool, 1st app.: Mercutio = Elliston: Friar Lawrence = Pope: Peter = Knight: Juliet = Mrs. W. West: Nurse = Mrs. Harlowe.

4. Beggar's Opera, with an additional scene. Macheath = Madame Vestris: Peachum = Munden: Filch = Knight: Lucy = Miss Kelly:—the additional scene represented Marybone Gardens as they were about the time when the Beggar's Opera was written —Macheath was betrayed by the women at these gardens, instead of a tavern.

7. Town and Country. Reuben Glenroy = Cooper.

8. Othello = Cooper: Iago = Booth: Desdemona = Miss Chester, 4th app.: (see July 3) Æmilia = Mrs. Glover.

15. King Lear = Booth: Edgar = Cooper: Kent = Pope:—with Midas. Midas = Munden: Apollo = Madame Vestris: Pan = Harley.

16. Adelgitha, revived. Guiscard = Thompson: Lothair = Cooper: Michael Ducas = Booth: Adelgitha = Mrs. W. West: Imma = Miss Chester:—not repeated.

20. Hamlet = Wallack, 1st app. for 3 years: Ghost = Pope: Polonius = Munden: 1st Gravedigger = Harley: Queen = Mrs. Egerton: Ophelia = Miss Kelly.

21. Never acted, Wild-Goose Chase. Capt. Swiftsure (of the Navy) = Harley: Capt. Flank (of the Volunteers—a conceited fellow) = Russell: Pigtail = (a tobacconist—formerly a sailor) = Munden: Stumps = Gattie: Peter (a waiter) = Knight: Mrs. Sensitive (sister to Stumps) = Mrs. Harlowe: Maria (his ward) = Miss Smithson: Dolly Junk (niece to Pigtail) = Mrs. Orger: Mrs. Pigtail = Miss Tidswell: —acted 8 times——Capt. Swiftsure and Maria are

mutually in love—Mrs. Sensitive had been deserted by her husband—Swiftsure assumes the name and character of the husband—he is pursued by Stumps, Mrs. Sensitive, and Maria—at the distance of about 20 miles from Gretna Green, he is in want of cash—he gets £20 from Stumps by a stratagem—all the characters arrive at Gretna—several mistakes ensue—at the conclusion, Swiftsure and Maria enter as married——this is a laughable F. by Jameson—much better calculated for representation than perusal.

24. Brutus. L. J. Brutus = Wallack, 1st time: Titus = Cooper, 1st time.

25. English Fleet. Mainmast = W. H. Williams.

27. Pizarro. Rolla = Wallack, 1st time: Alonzo = Cooper, 1st time: Pizarro = Booth, 1st time: Elvira = Mrs. Glover: Cora = Mrs. W. West.

28. Never acted, Justice, or the Caliph and the Cobbler. Caliph Haroun Alrachid = Cooper: Kaled (the Cobbler) = Harley: Abdallah (son of Muley Hamet) = Wallack: Khaled Osmin = H. W. Williams: Giaffer (the Vizier) = Foote: Mustapha = Gattie: Monsel (his daughter) = Madame Vestris: Zebudah (mother of Abdallah) = Mrs. Egerton: Selima (daughter of Khaled Osmin) = Miss Kelly:—acted 6 times——this musical Drama, in 3 acts, is not printed.

30. Lyar. Wilding = Elliston: Miss Grantham = Mrs. Edwin.

Dec. 1. Children in the Wood. Walter = Elliston.

5. Dramatist. Vapid = Elliston: Marianne =

Mrs. Edwin :—with Spoil'd Child. Little Pickle = Madame Vestris : Tag = Elliston.

7. Julius Cæsar. Brutus = Wallack, 1st time : Antony = Cooper, 1st time : Cassius = Booth, 1st time : Casca = Pope : Portia = Mrs. W. West.

8. Wild Oats——9. Guy Mannering.

15. Firs time, a new American Drama, in 3 acts, founded on an historical fact, called Pocahontas, or the Indian Princess. English Colonists—Capt. Smith (President of the Colony) = Cooper : Scrivener (Vice President) = Foote : Ratcliffe and Archer (members of the council) = Barnard and Bromley : —Indians—Powhatan (Sachim or Emperor of the Indians) = Powell : Opechancanough (tributary to Powhatan) = Booth : Zapazaw (a warrior) = Pope : Priest = Meredith : Pocahontas (daughter to Powhatan) = Mrs. W. West : Monaca (with songs) = Miss Povey : Cresa (with a duet) = Miss Cubitt :— acted 3 times.

The Indian Princess, or La Belle Sauvage, an operatic Melo-drame, in 3 acts, by Barker, was brought out at Philadelphia on April 6th 1808—the scene lies in Virginia in the time of James 1st— Capt. Smith, Lieut. Rolfe, Percy, Walter, Larry, Robin and Alice arrive from England—Capt. Smith, in exploring the country, loses his way in a forest —Nantaquas, the son of Powhatan, meets him and forms a friendship with him—the Indians seize Capt. Smith, and carry him off as a prisoner, in spite of Nantaquas' endeavours to save him—Powhatan condemns Capt. Smith to death, but spares his life at the entreaties of Pocahontas—Miami, the prince of

a powerful Indian nation, wants to marry Pocahontas—she rejects him, and falls in love with Rolfe—Rolfe falls in love with her—Miami vows revenge—Powhatan is reluctantly persuaded by the Indian Priest to consent to the massacre of the English at a banquet — Pocahontas overhears their conversation—Lord Delawar arrives from England with powerful reinforcements — Geraldine and Kate accompany Lord Delawar, disguised as pages—Pocahontas comes to the town which the English had built, in search of Smith and Rolfe—on not finding them, she acquaints Lord Delawar with their danger—the scene changes to the residence of Powhatan—Smith, Rolfe, &c. are discovered at a banquet—just as the Priest is about to give the signal for their assassination, Delawar and his party rush in, and rescue them —Miami stabs himself—Powhatan is pardoned—— this is a poor piece, but not a very bad one—the person who adapted it to the English stage appears to have omitted all the comic parts, and to have made material alterations—Opechancanough was probably the same character as Miami—the American author in his advertisement says—" the principal materials, " that form this dramatic trifle, are extracted from " the General History of Virginia, written by Capt. " Smith, and printed in 1624—as close an adherence " to historic truth has been preserved, as dramatic " rules would allow of."

20. Lord of the Manor. La Nippe = Harley: Annette = Madame Vestris: Moll Flagon = Mr. W. H. Williams :—with Lady and Devil.

26. Jane Shore. Hastings = Cooper: Dumont

= Booth : Gloster = Wallack : Jane Shore = Mrs. W. West : Alicia = Mrs. Egerton.

30. Wonder Don Felix = Elliston : Lissardo = Harley : Violante = Lady : Flora = Miss Kelly.

Jan. 1. Coriolanus. Coriolanus = Wallack, 1st time : Tullus Aufidius = Cooper, 1st time : Cominius = Pope : Volumnia = Mrs. Egerton : Virgilia = Miss Chester.

2. Moll Flagon = Munden, 1st time.

5. Haunted Tower. Adela = Madame Vestris.

8. Never acted, Montalto—this T. was acted 4 times—the anonymous author has absurdly omitted to place the names of the performers to the D. P.—the cast seems to have been—Count Montalto = Wallack : Durazzo (his lieutenant) = Cooper or Booth : Michael (Durazzo's younger brother — a villain) = Booth or Cooper : Antonio (an old officer under Montalto) = Foote : Count Bassano = Barnard : Julia (wife to Montalto) = Mrs. W. West : Lady Laura = Mrs. Egerton : - the scene lies at the castle of Montalto in the Appenines—Count Xavier had offered to Montalto, who was his nephew, the hand of his daughter, Laura, and the succession to his earldom—Montalto had accepted the offer—Count Xavier had died soon after—Montalto had taken possession of the inheritance, but instead of marrying Laura he had married Julia—at the opening of play, Laura is privately married to Durazzo—she lives in apparent friendship with Montalto, but is secretly bent on revenge—Michael had readily promised her his assistance—Durazzo is with difficulty persuaded by his wife and brother to join in their plans—Montalto is at war with the Pope —the Pope's

troops are under the command of Count Bassano—Laura has a secret correspondence with Bassano—Montalto returns to his castle, in consequence of a paper which he had found on a table in his tent—the purport of the paper was to caution him with regard to his wife—she is an exemplary woman—but in the course of the play, Montalto becomes so jealous of her, that he goes off the stage with an intent to kill her—he finds her asleep, and relents—Bassano attacks the castle, and makes himself master of it, by the treachery of Laura, Durazzo, and Michael—Durazzo and Michael are killed—Montalto enters mortally wounded—he persists to the last in his unjust accusation of Julia—Montalto dies—Julia faints on his body—Bassano reproaches Laura with her guilt, and condemns her to spend the remainder of her days in a cloister—this is far from a bad play—but the first four acts want incident sadly—the language is good.

16. School for Scandal. Sir Peter Teazle = Munden : Charles = Elliston : Joseph = Cooper, 1st time : Sir Oliver Surface = Foote : Crabtree = Harley, 1st time : Moses = Knight, 1st time : Lady Teazle = Miss Chester, 1st time : Mrs. Candour = Mrs. Orger.

18. Artaxerxes. Artaxerxes = Madame Vestris : Mandane = Miss Wilson, her 1st app. in public :—she proved wonderfully attractive.

19. Cure for the Heart-Ache—Elliston invented a new mode of puffing—the puffs on Miss Wilson were printed in red ink.

29. Richard 3d = Wallack, 1st time : Richmond = Cooper, 1st time.

Feb. 2. Dramatist, with, never acted, Therese, or the Orphan of Geneva. Carwin (an advocate) = Wallack: Fontaine (a pastor) = Cooper: Count de Morville (son to the Countess) = Barnard: Lavigne (a farmer—tenant to the Countess) = Knight: Picard (her steward) = Gattie: Delparc (a magistrate) = Bromley: Mariette (really Therese) = Miss Kelly: Countess de Morville = Mrs. Egerton: Bridget (wife to Lavigne) = Mrs. Harlowe:—acted 31 times—— the Marchioness de Ligny had brought up Therese as an Orphan—at her death she had left her the whole of her property—Therese had been accused of having forged the will, and condemned—this was chiefly owing to the villany of Carwin—Therese had made her escape from Geneva—Fontaine had introduced her to the Countess, and the Countess had taken her into her family—the young Count had fallen in love with Therese—the Countess had given her consent to their union—at the opening of the piece, Carwin comes to Morville in search of Therese—he pledges himself to prove that she is the legitimate daughter of the Marchioness, provided that she will marry him—Therese refuses—Carwin denounces the supposed Mariette to the Countess as Therese—the Countess dismisses her from her house—Therese seeks for shelter at Lavigne's—the stage represents a farm-house on one side, and on the other a pavilion in which the Countess and her son sometimes sleep — Bridget consents that Therese should sleep in the pavilion—Carwin entices Therese from the pavilion by pretending to be Fontaine—he threatens to kill her, if she should mention what had passed between them—the Countess and

her son arrive unexpectedly at Lavigne's—Therese conceals herself in the farm-house—the Countess goes to bed in the pavilion—Carwin murders the Countess, supposing her to be Therese—the pavilion is set on fire by a flash of lightning—Therese rushes into it, and returns with a bloody knife in her hand—she utters some ambiguous words—Delparc orders her to be arrested—Fontaine continues to be her protector—Carwin is seized—at the conclusion, his guilt, and Therese's innocence are placed beyond a doubt—this is a very interesting Drama in 3 acts—it was taken from the French, and adapted to the English stage by Howard Payne—the French piece had been acted with extraordinary success—another version of it was brought out at C. G. Feb. 23—and a third at the Olympic.

9. Heir at Law. Dr. Pangloss = Harley : Cicely = Miss Kelly.

21. Never acted, Conscience, or the Bridal Night. Lorenzo = Wallack : Arsenio (a senator) = Cooper : Alfero (captain of the freebooters) = Bromley : Julio (friend to Lorenzo) = Barnard : Rodolpho = Foote : Duke of Venice = Powell : Elmira (daughter to Arsenio) = Mrs. W. West :—acted 5 times—Lorenzo had been ruined by Rinaldo who was his guardian—he had poisoned Rinaldo with the assistance of Alfero—Rinaldo was the brother of Arsenio—Lorenzo and Elmira are mutually in love—Arsenio opposes their union—she marries Lorenzo without her father's consent—Lorenzo, Julio, and Elmira leave Venice with the intention of going to an ancient castle belonging to Julio—on their way thither they fall into the hands of Alfero—Alfero and

the freebooters are themselves forced to yield to the Duke's guards—Alfero threatens Lorenzo with the disclosure of what they had done, unless Lorenzo can procure for Alfero and his friends a mitigation of their expected punishment—Alfero is brought before the Senate—he is permitted by the Duke to talk to Arsenio in private—he reveals to Arsenio the manner in which Rinaldo was murdered—Arsenio goes to Julio's castle—he taxes Lorenzo with the murder, and confronts him with Alfero—Lorenzo contrives to confine Arsenio and Alfero in a subterraneous passage—Lorenzo is taken into custody—he fears detection, and poisons himself—Elmira dies of a broken heart—Arsenio had been set at liberty by Julio—this is an indifferent T. by Haynes—the language is better than the plot.

March 1. Love in a Village. Justice Woodcock = Munden: Hodge = Knight: Rosetta = Miss Wilson.

8. Never acted, Mr. Tibbs—Mr. Tibbs = Harley: Vacant = Barnard: Crankley = Gattie: Mrs. M'Snatchit (the keeper of a lodging house) = Mrs. Harlowe: Mrs. Tibbs = Mrs. Orger: Marchioness of Setstar = Mrs. Dobbs:—Mr. Tibbs is discovered in a miserable attic and mending his stocking—he is very poor—he is really acquainted with some persons of rank, and pretends to be acquainted with more—some of his friends invite themselves to dine with him—he gets possession of a hamper of provisions, which is directed to Crankley—Mrs. Tibbs borrows an apartment somewhat better than her own—Tibbs' friends arrive at dinner time—but when they find that Tibbs is arrested, and that Crankley

has claimed his provisions, most of them take their departure — Tibbs' uncle had left his fortune to Crankley—Crankley resigns it to Tibbs——this is an indifferent F., in one act, by Thomson—after the 3d night it was laid aside—notice of this was given to the public in an unusual manner.

13. Missing! Edward Augustus Tibbs Esq. for the present—the earliest notice will be given of his return to the Metropolis.

20. Duenna. Don Jerome = Munden: Isaac = Knight: Father Paul = Pope, 1st time: Duenna = Mrs. Edwin, being her 1st attempt at any character of that description :—Mrs. Edwin, when she was at Bath in 1819, told a gentleman that she had lost £3000 by her broker, and that this was the reason why she continued on the stage—she candidly acknowledged that she was too old for the parts which she usually acted.

24. Mayor of Garratt. Major Sturgeon = Harley, 1st time: Jerry Sneak = Russell: Mrs. Sneak = Mrs. Glover, 1st time :—the bill contained a long puff about the *unprecedented* success of the Duenna.

April 2. Inkle and Yarico. Inkle = Cooper: Trudge = Harley: Sir Christopher Curry = Munden: Yarico = Miss Chester, 1st time.

7. Never acted, Mystification—Harley—Cooper—Russell—Gattie—Mrs. Edwin—Mrs. Orger—Miss Povey—this piece is called in the bill a petit Comedy—it was acted 6 times—not printed.

23. Jane Shore. Dumont = Pope: Alicia = Mrs. Glover.

24. Never acted, Mother and Son. Evelyn = Cooper: Mark = Harley: Maywood = Knight: St. Alban = Thompson: Leonard = Bromley: Sir An-

thony Hartington = Foote: Mrs. Orwin = Mrs. Egerton: Rhoda = Miss Smithson:—this Drama, in 3 acts, was acted twice—it is not printed.

25. Never acted, Marino Faliero, Doge of Venice. The Doge = Cooper: Bertuccio Faliero (his nephew) = Thompson: Israel Bertuccio and Philip Calendaro (chief conspirators) = Wallack and Bromley: Benintende (chief of the Council of Ten) = Powell: Michel Steno = Willmott: Lioni = Foote: Angiolina (wife to the Doge) = Mrs. W. West:—scene Venice—in the year 1355—acted 7 times—the old Doge had married a young wife—Steno had written on the Doge's chair, "others kiss her, but he keeps her"—the Doge is so offended at this insult, and at the slight punishment inflicted on Steno by the Council of Forty, that he enters into a conspiracy to overturn the government - he is convicted and put to death—his conduct is so absurd, that if it were not historically true, we should blame Lord Byron for founding his play on so improbable a circumstance—the Doge's wife has the good sense to treat Steno's scurrility with contempt—Lord Byron deserves the greatest credit for the beauty and spirit of his dialogue, and the just delineation of his characters—but here his praise ends—as a *Drama*, his Tragedy is liable to one serious objection—too much is said, and too little is done—Marino Faliero was not acted for the 2d time till April 30—owing to an injunction from the Court of Chancery.

28. Poor Gentleman. Frederick = Cooper, 1st time.

May 8. First time. Kind Impostor. Trappanti = Harley: Don Manuel = Munden: Hypolita =

Madame Vestris :—acted 4 times—it is called in the bill an operatic Drama founded on Cibber's play.

22. Midnight Hour. Marquis = Cooper : Nicholas = Harley : Flora = Miss Kelly.

23. Beehive. Mingle = Harley : Cicely = Miss Kelly.

28. Miss Kelly's bt Bold Stroke for a Husband. Don Julio = Cooper : Don Cæsar = Munden : Don Vincentio = Harley : Olivia = Miss Kelly : Victoria = Mrs. Edwin : Minette = Mrs. Glover, 1st time : with Romp. Watty Cockney = Knight : Priscilla Tomboy = Miss Kelly, 1st time.

31. Munden's bt. Never acted there, Secrets Worth Knowing. Rostrum = Elliston : April = Munden : Nicholas = Knight : Plethora = Harley : Undermine = Gattie : Egerton = Cooper : Greville = Thompson : Sally = Mrs. Edwin : Mrs. Greville = Mrs. W. West : Rose Sydney = Madame Vestris : with Turnpike Gate.

June 2. Miss Wilson's bt. A new grand serious Opera, taken from Metastasio, called Dirce, or the Fatal Urn.—N. B. this Opera is written and composed with an endeavour to render a serious recitative Drama (an entertainment so long the admiration of foreign countries) worthy the patronage of the British nation.

Timanthes = Braham : Demophoon = Horn : Cherinthus = Madame Vestris : Dirce = Miss Wilson : —acted 7 times—of course the story resembles that of Timanthes—see C. G. Feb. 24 1770.

4. Harley's bt. Blue Devils. Megrim = Elliston : James = Harley, 1st time : Annette = Miss Kelly.

7. For bt. of Miss Smithson, and Knight. Rivals.

Mrs. Malaprop (1st time and for that night only) = Mrs. Glover: Julia = Mrs. W. West: Lydia = Miss Smithson, 1st time: with Falls of Clyde. Donald = H. Johnston: Ellen Enfield = Miss Smithson.

11. Wallack's bt. Artaxerxes—after which (by way of Interlude) the trial scene from the Merchant of Venice. Shylock = Wallack, after the manner of Kean: Portia = Mrs. W. West:—and Blind Boy. Edmund (1st and only time) = Madame Vestris: Kalig (1st and only time) = Wallack.

12. Braham's bt. False Alarms. Plod = Knight.

13. Elliston's bt. Suspicious Husband. Frankly = Cooper: Clarinda = Mrs. Edwin: Jacintha = Mrs. W. West: with Giovanni in London. Leporello = Knight.

14. Mrs. W. West acted Ella Rosenberg for her bt.

15. Heir at Law. Dr. Pangloss = Elliston. The theatre was shut (for plays) till the 22d——so the bill for this evening announced, but there seems to have been no dramatic performance till the 27th.

June 29. For bt. of Madame Vestris. Lord of the Manor. Sir John Contrast = W. Farren from C. G.

July 2. Never acted, Spectre Bridegroom, or a Ghost in spite of Himself. Mr. Nicodemus = Cooper: Squire Aldwinkle = Gattie: Capt. Vauntington (in love with Georgiana) = Barnard: Dickory (servant to Aldwinkle) = Knight: Paul (lately servant to Gaspar) = Smith: Georgiana (daughter to Aldwinkle) = Mrs. Orger: Lavinia (her cousin) = Miss Smithson:—acted 28 times—Gaspar was to have been married to Georgiana—he had died suddenly—his cousin, Nicodemus, goes to Aldwinkle's to an-

nounce the death of Gaspar—Aldwinkle and his daughter had never seen Gaspar, but only his picture —as Nicodemus had a strong likeness to Gaspar, Aldwinkle supposes Nicodemus to be the expected Bridegroom—Dickory who had seen the dead body of Gaspar, insists that Nicodemus is his Ghost— Aldwinkle, &c. are of the same opinion—at the conclusion, Nicodemus and Vauntington marry Lavinia and Georgiana——this is a poor F. by Moncrieff.

3. For bt. of Cooper, and H. Johnston—never acted there—Rob Roy Macgregor. Rob Roy = Cooper: Dougal (for that night only) = H. Johnston: Baillie Nicol Jarvie (for that night only) = Mackay from Edinburgh: Helen Macgregor = Mrs. Egerton: Diana Vernon (for that night only) = Madame Vestris: with Tale of Mystery. Romaldi = H. Johnston: —— Mackay was engaged for 6 nights—he acted Nicol Jarvie on 6th, 9th, and 11th.

10. Guy Mannering. Dominie Sampson = Mackay, 1st time.

12. Never acted there, Heart of Mid Lothian, by Dibdin. Laird of Dumbiedikes = Mackay: Duke of Argyle = Cooper: Jeannie Deans = Mrs. Orger: Effie Deans = Madame Vestris: Madge Wildfire = Mrs. Egerton: Margery Murdockson = Mrs. Brooks, 1st app. there:—acted on 13th and 14th.

16. Mackay's bt. Rob Roy, and Ella Rosenberg. Storm = Mackay.

19. This being the day of the Coronation of King George the 4th, the theatre was opened gratuitously to the public.

20 and 21. No play on account of the prepara-

tions for the Fac-Simile of the Coronation—22 was Sunday.

23. The public is respectfully informed that in consequence of a letter received on Saturday from Mr. Kean, Mr. Elliston has the gratification of announcing, that this eminent actor will re-appear on this evening in Richard the 3d.

Elliston had put a wrong construction on a passage in Kean's letter from Liverpool, and when Kean came to town, exhausted with the fatigue of his voyage and journey, he was much disconcerted at finding his name in the bill for this evening—he was prevailed on to act, but of course he could not act as he wished—he had been announced for Brutus on the next night, but was obliged to request the audience to allow him a day's repose—consequently there was no play on 24th.

25. Merchant of Venice. Shylock = Kean.

26. Othello = Kean : Iago = Cooper, 1st time.

27. There was no play on this night—nor on the 28th—but on 28th Kean was announced for Richard 3d on Monday the 30th—he seems to have acted on that night—but was too ill to act any more this season.

Aug. 1. Dramatist, with Coronation, 1st time.

7. Mountaineers. Octavian = Cooper, 1st time.

8. The Queen died, and the theatre was shut.

13. Cheque on my Banker, compressed into 2 acts, by the author, from Wanted a Wife.

28. Ella Rosenberg. Rosenberg = Cooper :—with, never acted, £500.—Cooper—Knight, &c.—this C. in 2 acts, was performed twice.

Sep. 8. Never acted, Geraldi Duval, or the Banditt of Bohemia. Geraldi Duval = Cooper: Count Altenberg = Barnard: Wittikin = Knight: Countess = Miss Smithson: Barbara = Mrs. Egerton:—this dramatic piece, in 3 acts, was performed several times, but it seems not to have been printed.

20. Never acted, Monsieur Tonson. Monsieur Morbleu = Gattie: Tom King = Cooper: Jack Ardourly = Barnard: Nap (a watchman) = Smith: Mr. Thompson = Foote: Adolphine de Courcy = Miss Smithson: Madame Bellegarde = Mrs. Bland: Mrs. Thompson = Mrs. Knight:—acted several times—— Morbleu, Madame Bellegarde, and Adolphine are French emigrants—Morbleu had turned barber—Jack Ardourly falls in love with Adolphine—he and Tom King see her go into Morbleu's house—they knock at the door—on the appearance of Morbleu, they ask if Mr. Thompson lodges there—Morbleu says no—he is repeatedly plagued by persons who inquire after Mr. Thompson, and by persons of the name of Thompson—at the conclusion, Ardourly marries Adolphine—she proves to be the daughter of Mr. Thompson——this is a poor F. by Moncrieff—it is merely calculated for representation.

22. Geraldi Duval, with Coronation, 44th time—the Coronation had been gotten up at a vast expense, but it answered very well—the bill stated that upwards of 400 persons were engaged in the representation—the 1st scene consisted merely of the procession to Westminster Abbey—the 2d scene represented the ceremonies which took place at the Abbey—then came what is termed a carpenter's scene—and the whole concluded with a representa-

tion of the Banquet at Westminster Hall—this scene was a very fine spectacle—a platform was raised in the middle of the pit—over which the King, several of his attendants, and in particular the Champion on horseback, made their entrance on the stage from the back part of the pit.

Contrary to all precedent, the theatre was kept open the whole of the summer, but the season may be considered as ending on this night, as C. G. was now open.

Miss Wilson's success was so great that she sang about 65 nights, besides which, about 16 nights were appropriated to Operas.

H. Johnson was not engaged after this season—he was a good actor.

His characters—selection only.

C. G. 1797-1798. Young Norval—Romeo—Dorilas in Merope—Achmet—Hamlet.

Hay. 1798. Sir Edward Mortimer.

C. G. 1798-1799. *Anhalt in Lovers' Vows.

1799-1800. Polydore—Lothario—*Philip in Joanna—*Henry in Speed the Plough.

1800-1801. Faulkland—Harry in Wild Oats—*Perouse in do—Durimel in Point of Honour.

Hay. 1801. Adelbert in Sighs — Frederick in Lovers' Vows—Lealto in False and True—Ribaumont in Surrender of Calais—Vivaldi in Italian Monk—Wilford in Iron Chest—Ferdinand in Red Cross Knights—Frederick in Poor Gentleman.

C. G. 1801-1802. *Cæsario in Alfonso—Octavian.

1802-1803. *Count Romaldi in Tale of Mystery.

D. L. 1803-1804. *Count Belfior in Wife of two Husbands.

1804-1805. Petruchio—Duke Aranza.

C. G. 1805-1806. *Rugantino in do.

1816-1817. Sir Archy Macsarcasm—Sir Pertinax Macsycophant.

Eng. Opera House 1817. *Baltimore in Election.

D. L. 1817-1818. Pierre—*Donald in Falls of Clyde—Three Singles—Three Finger'd Jack in Obi—*Rob Roy in Soane's piece.

1818-1819. Colin Macleod in F. L.—Glenalvon.

* *Originally.*

C. G. 1820-1821.

Sep. 18. (First night) Romeo and Juliet. Romeo = C. Kemble : Mercutio = Jones : Capulet = Egerton : Apothecary = Yates : Juliet = Miss Wensley, her 1st app. in Tragedy : Nurse = Mrs. Davenport.

20. Beggar's Opera, in 2 acts. Polly = Miss Greene, from Bath and Dublin, 1st app.

23. Antiquary——25. Virginius.

30. Comedy of Errors. Adriana = Miss Greene.

Oct. 4. Rob Roy——7. Henri Quatre.

11. Mrs. Davison acted Miss Hardcastle.

18. Cymbeline. Posthumus = C. Kemble, 1st time: Jachimo = Macready, 1st time: Imogen = Miss Foote.

20. Stranger—Stranger = C. Kemble, 1st time: Solomon = Emery: with, never acted, Race for a Wife—Jones—Liston—Abbott—Blanchard—Mrs. Davenport—Miss Beaumont—Miss Love, 1st app. there—this musical Farce was acted twice—not printed.

30. Revenge. Zanga = Macready, 1st time: Alonzo = C. Kemble: Leonora = Miss Foote: after which, All the World's a Stage—(with a new and additional scene)—Diggery = Liston: Sir Gilbert Pumpkin = Blanchard: Miss Bridget Pumpkin = Mrs. Davenport: Kitty Sprightly = Miss Foote: —— Revenge was not repeated.

Nov. 1. Clandestine Marriage, with, never acted there, Rendezvous. Bolding = Duruset: Quake = Blanchard: Simon = Emery: Smart = Comer: Sophia = Miss Foote: Lucretia = Miss Beaumont: Rose = Miss Love.

8. Twelfth Night. Malvolio = W. Farren: Sir Andrew Aguecheek = Liston: Sir Toby Belch = Emery: Orsino = Abbott: Clown = Fawcett: Fabian = Duruset: Viola = Miss. M. Tree: Olivia = Miss Greene: Maria = Mrs. Gibbs:——acted 17 times—this was Shakspeare's play degraded to an Opera—it was a wretched piece of business, but as

it is not printed, it is impossible to point out the quantum of its demerits—In the Devil's name, why does not Reynolds turn his own plays into Operas?—does he think them so bad, that even with such music as he has put into Twelfth Night, they would not prove successful?—or has he such a fatherly affection for his own offspring, that he cannot find in his heart to mangle them?

Liston's change of character was greatly to his advantage, he was much better suited to Sir Andrew than Malvolio.

11. Confederacy.

14. Never acted, Wallace. Scots—Wallace (regent of Scotland) = Macready: Douglas (his friend) = C. Kemble: Monteith (secretly an enemy to Wallace) = Abbott: Comyn = Egerton: Helen (wife to Wallace) = Mrs. Bunn:—English—Gloster = Chapman: Clifford = Connor:—acted 16 times—a battle takes place between the Scots and English—the Scots are worsted — Wallace is proclaimed a traitor —he enters alone in a deep glen—Monteith makes him his prisoner in a most treacherous manner—at the conclusion, Wallace goes off for execution — Helen expires in the arms of Douglas—this is an indifferent T. by Walker.

20. Never acted, Iroquois, or Canadian Basket Maker. Europeans—Count Pepin = Jones: Chichikoo (an Indian) = Blanchard: Henry (the Basket Maker) = Duruset: Marquis Champlain = Chapman: Rosara = Miss Love: Lilly = Mrs. T. Hill:—Iroquois Indians—St. Semieon = Connor: Ochtigroo = Taylor: Sokoki = Pyne: Youmaie = Miss E. Green:—a musical tale acted twice and not printed—this

was not a new piece, but merely O'Keeffe's Basket Maker, revived with alterations—see Hay. Sept. 4 1790.

25. Katharine and Petruchio, by Mrs. and Mr. C. Kemble.

28. Not acted 10 years, High Life below Stairs. Lovel = Farley: Duke's Servant = Liston: Sir Harry's Servant = Jones: Kitty = Mrs. Gibbs:—with Mock Minuet, by Liston and Mrs. Gibbs.

Dec. 2. Twelfth Night, with, never acted, Warlock of the Glen. Andrew (a fisherman) = Farley: Warlock of the Glen (really Laird of Glencairn) = Abbott: Clanronald (his younger brother) = Connor: Sandie (a peasant) = Blanchard: Adelbert (nephew to Clanronald) = Master Boden: Adela (his mother) = Mrs. Faucit: Marian and Mause (wife and mother to Sandie) = Miss Beaumont and Mrs. Sterling: —acted 14 times——about six years before the piece begins, Clanronald had stabbed his brother, and, as he supposed, mortally—he had ordered one of his followers to bury the body—the man had perceived that Glencairn was not quite dead, and spared his life—he had extorted an oath from Glencairn that he would never reveal himself till his preserver should be no more—Glencairn had assumed the character of the Warlock of the Glen—in the last scene Clanronald prepares to marry Adela by force—an altar is disclosed with the Warlock standing before it—he throws off his disguise, and appears as Glencairn—Clanronald is thunderstruck—Adela rushes into the arms of her husband—Clanronald's followers make no resistance, tho' Glencairn has only Andrew on his side—-this is a moderate Melo-drama by ***.

9. King Lear. Lear = Vandenhoff, from Liverpool, 1st app.: Edmund = Abbott: Cordelia = Miss Foote:—rest as April 13 1820—acted 3 times—Vandenhoff was engaged at Bath in 1813-1814—he was at that time rather awkward in his deportment—but he spoke well—he was much improved in his acting before he came to C. G.

14. New way to Pay Old Debts. Sir Giles Overreach = Vandenhoff: Wellborn = C. Kemble: Marrall = W. Farren: Justice Greedy = Blanchard: Lord Lovel = Egerton: Lady Allworth = Mrs. Knight, from D. L.: Margaret = Miss Foote:—not repeated.

18. Coriolanus. Coriolanus = Vandenhoff: Volumnia = Mrs. Bunn:—acted twice.

27. Pizarro. Rolla = Vandenhoff: Elvira = Mrs. Bunn:—acted but once.

Jan. 4. As you like it. Adam = Blanchard: Rosalind = Mrs. Davison:—rest as Jan. 11 1820.

9. Never acted, Mirandola. Duke of Mirandola = Macready: Guido (his son) = C. Kemble: Gheraldi (a monk) = Egerton: Casti and Julio (friends to Guido) = Abbott and Connor: Marco (an innkeeper) = Atkins: Hypolito (a child—son to Isabella) = Miss Boden: Isidora = Miss Foote: Isabella (sister to the Duke) = Mrs. Faucit: Beatrice (wife to Marco) = Miss Shaw:—acted 16 times——Guido and Isidora were mutually in love—he had gone to the wars—he had been wounded, and was supposed to be dead—Isidora had been prevailed on to marry the Duke—the Duke at that time did not know that she had been attached to Guido—Guido returns to Mirandola soon after the wedding—he learns from Gheraldi that his father and Isidora are married—

Guido in his first interview with the Duke affects to consider him rather as his sovereign than his father —the Duke is piqued—Isabella wishes to set the Duke and Guido at variance, with a view that her own son may succeed to the dukedom—Gheraldi had been bribed by her with the promise of high preferment—he had contrived to intercept the Duke's letters to Guido, and Guido's letters to the Duke—in the 4th act, these letters fall into the hands of Casti—Isabella prevails on Isidora to send Guido a ring which the Duke had given to her—the Duke is greatly displeased at seeing the ring on Guido's finger—Isidora is very anxious to recover the ring—for this purpose she requests Guido to come to her—they meet, and the Duke surprises them together——the Duke whispers the officer of his guards—he leads off Guido—Isidora is taken out—Casti gives the letters to the Duke—the Duke orders Casti to fly, and save his son — Casti rushes out, but comes too late to prevent the execution of Guido —the Duke dies——this T. was written by Barry Cornwall—it is on the whole a pretty good play, but the manner in which Casti gets the letters is not very natural—Guido and Casti wish to have a private conference—they turn Gheraldi out of his own chamber—Gheraldi, in making his exit in a hurry, drops the letters.

13. Slave. Gambia = Macready :—he was ill and Vandenhoff played the part.

Feb. 8. Rob Roy = Macready :— he was ill, and Vandenhoff played the part.

9. Mirandola = Vandenhoff, 1st time.

16. Virginius, with, never acted, Figure of Fun,

or an Evening at Richmond—Blanchard—Duruset —Yates—Liston—Emery—Miss Beaumont—Miss Love——this musical Farce was damned—it is not printed.

20. Never acted, Don John, or the Two Violettas. Don John = C. Kemble: Fractioso = Liston: Don Frederick = Jones: Duke of Ferrara = Abbott: Petruchio = Connor: 1st Violetta = Miss Hallande, her 1st app. on any stage: 2d Violetta = Miss Stephens: Landlady = Mrs. Davenport: Baptista = Miss E. Green:—acted 19 times the Duke of Buckingham had been particularly happy in his alteration of Fletcher's Chances—on this evening it was degraded to an Opera—the actor of this literary murder was Reynolds.

Act 1—the names of Antonio and the 2 Constantias are, from mere caprice, changed to Fractioso and the 2 Violettas.

Scene 3—when the 1st Violetta has put herself into the hands of Don Frederick, instead of going off immediately (like the 1st Constantia) for fear of being discovered, she with the utmost composure begins singing in the open street.

Scene 4—when Don John enters with the Landlady, Reynolds has mutilated the scene sadly, by leaving out the wine, with which Don John plies her before he can get her into good humour—yet after she is gone, he gives Don John a new speech, in which he observes, that young women may be caught 50 ways, but that old ones must be roused to their sense of feeling by gold or *wine*.

Scene 5—after the Duke has been rescued by Don John, his 3 friends enter—he tells them, that their

foes, in increased numbers, surround them—they do not, however, think of retiring till they have sung a Quartetto.

Act 2 Scene 3—in the Chances the Duke, speaking of Constantia, says to Don John—

" She is my wife, contracted before heaven,
" Nor will I fly from that name, which long since
" Had had the church's approbation,
" But for his jealous nature"—

and when Petruchio enters, he adds—" the first " priest *shall* put ye out of these doubts"—this Reynolds turns into absolute nonsense—he retains the Duke's speech to Don John, but makes him say to Petruchio—" the priest who *married* us shall put " you out of these doubts"—thus according to Reynolds, Violetta has gone through the marriage ceremony, and has not gone through it—the remainder of the scene is badly altered.

Scene 4—Reynolds has turned the truly comic characters of the Mother in law and 2d Constantia into Baptista and 2d Violetta—an old woman of no importance and a singing girl—Violetta is ward to Fractioso, who keeps her locked up with a view to force her to marry him—nearly the whole of this scene is new—Violetta makes her escape in disguise.

Scene 5—Grand promenade at the time of the Carnival—the 1st and 2d Violetta enter both dressed as Savoyard girls—this contemptible scene is entirely Reynolds'.

Act 3 scene 1—enter 2d Violetta and Baptista—Reynolds gives Baptista the speeches which belong to the Mother in law, not considering that he had in

the former act represented her as a very different character from the Mother in law—in the Chances the 2d Constantia says—

" Starving were to me an easier fate
" Than to be forc'd to live with one I hate."

She had reason to hate her Mother in law, who had actually sold her to Antonio for prostitution—but Violetta had no reason to hate Baptista, who had kindly contrived the means of her escape from Fractioso—yet she speaks this tag.

Scene 3—Park and Palace—we are not told to whom this Park and Palace belonged, nor how the 1st Violetta, &c. happened to ramble so far—the 1st Violetta sings—Don John declines giving her his assistance—and then comes the 2d Violetta—a duet ensues.

Scene 4—the play is ended in a manner very inferiour to the Duke's alteration.

Feb. 23. Don John, with, never acted, Henriette, or the Farm of Senange. Durard (an advocate) = Vandenhoff: Nicholas (a farmer) = Blanchard: Count of Senange (son to the Countess) = Connor: Francville (pastor of Senange) = Abbott: Magistrate of Senange = Chapman: Henriette (an orphan) = Mrs. Vining, her 1st app. there: Countess of Senange = Mrs. Faucit: Katharine (wife to Nicholas) = Mrs. Davenport:—this piece is professedly taken from the French Drama of Therese, the Orphan of Geneva—it was acted 4 times—it is not printed—see D. L. Feb. 2.

March 8. Never acted, Kenilworth, a Melodrama, in 2 acts. Anthony Foster = Farley: Lei-

cester = Vandenhoff: Varney = Abbott: Tresilian = Connor: Michael Lambourne = Comer: Queen Elizabeth = Mrs. Faucit: Amy, Countess of Leicester = Mrs. Vining: Janet = Mrs. T. Hill:—acted 5 times —see Bath Dec. 15 1821.

12. Shakspeare's Tragedy of the Life and Death of King Richard the 3d——of the Tragedy hitherto acted under the title of King Richard the 3d, more than half is the exclusive composition of Cibber—the present is an attempt to restore (in place of his ingenious alteration) the *original character and language of Shakspeare;* in which no more extraneous matter is retained, than the trifling passages necessary to connect those scenes, between which, omissions have necessarily been made for the purposes of representation. Edward, Prince of Wales = Miss Boden: Richard, Duke of York = Miss E. Boden: George, Duke of Clarence = Egerton: Richard, Duke of Gloster = Macready: Duke of Buckingham = Yates: Duke of Norfolk = Jefferies: Henry, Earl of Richmond = Abbott: Marquis of Dorset = Parsloe: Lord Gray = Grant: Earl of Rivers = J. Isaacs: Lord Hastings = Connor: Lord Stanley = Chapman: Morton, Bishop of Ely = George: Lord Mayor = Atkins: Sir William Catesby = Comer: Sir Richard Ratcliff = King: Sir Wm. Brandon = Mears: Sir James Tyrrel = Hunt: Sir Robert Brakenbury = Claremont: Dighton = Louis: Forest = Heath: Queen Elizabeth = Mrs. Faucit: Queen Margaret = Mrs. Bunn: Duchess of York = Mrs. Connor: Lady Anne = Mrs. Vining.

The first two acts went off with great applause, and the audience was evidently delighted at the idea

of the original play being revived—in the 3d act the Bishop of Ely made his exit in so ludicrous a manner, that it threw a damp on the rest of the play—Egerton was much applauded in Clarence's dream—Mrs. Bunn made the greatest impression—such is the account of a gentleman who was present on this evening—at the bottom of the bills for March 13, 15, and 17, Richard the 3d in its altered (that is original) state is said to have been received with very great applause—it was acted for the 2d time on the 19th —and then laid aside.

One main cause of the cold reception of Shakspeare's play might be this—few persons like to acknowledge that they have been applauding, or at least tolerating, wretched stuff for 10, 20, or 30 years—the revival was certainly managed in a bungling manner—it ought to have been preceded by some observations in the newspapers, in which the faults of Cibber's execrable alteration should have been pointed out—these observations might not have removed prejudices, but they could hardly have failed to shake them—instead of which, the Stage Manager was so egregiously absurd, as to tell us in the bill, that Cibber's alteration was *ingenious*—if it had been really ingenious, there would have been no strong reason for reviving a Tragedy, which could not be acted as Shakspeare wrote it, and which stood in more need of a judicious alteration than the generality of Shakspeare's plays.

20. Stranger. Mrs. Haller = Miss Dance, her 1st app. on any stage—she was a pupil of Mrs. Siddons, who requested all her friends to attend, and

pledged her reputation for Miss Dance's abilities—the Stranger was acted 5 times.

24. Padlock. Mungo = Blanchard.

31. Duenna. Father Paul = Emery.

April 2. Venice Preserved. Jaffier = C. Kemble: Pierre = Macready: Belvidera = Miss Dance:—acted 5 times.

7. Never acted, London Stars, or 'Twas time to Counterfeit. Peregrine Plural = Yates: Dr. Borax = Blanchard: Mr. Hercules O'Bran = Connor: Mrs. Thunderstruck = Mrs. Davenport: Ophelia = Miss Beaumont:—this piece, in one act, was acted 10 times—it is not printed—it was merely written to show off Yates to advantage.

23. Virginius, with, never acted, Undine, or the Spirit of the Waters. Sir Huldbrand of Ringstetten = Abbott: Walter (a fisherman) = Blanchard: Undine (an orphan) = Miss E. Dennett: Bertalda = Mrs. Vining: Bridget (wife to Walter) = Mrs. Davenport:—the Water King = Farley: the Goblin Sprite = Grimaldi: the Rosicrucian Seer = Chapman: — this Melo-dramatick Romance was acted 26 times.

30. Romeo and Juliet. Juliet = Miss Dance, 1st time:—acted 3 times.

May 9. Abbott played Jaffier instead of C. Kemble who was taken ill.

11. *Cibber's* Comedy of the Provoked Husband. Lord Townly = C. Kemble: Sir Francis Wronghead = Fawcett: Manly = Abbott: Squire Richard = Liston: Count Basset = Comer: John Moody = Emery: Lady Townly = Miss Dance: Lady Wronghead = Mrs. Davenport: Lady Grace = Mrs. Faucit: Miss

Jenny = Miss Foote :-- acted 7 times—for Cibber's share of this play see D. L. Jan. 10 1728.

15. Tempest. Prospero = Macready : Ferdinand Abbott : Hippolito = Duruset : Alonso = Egerton : Caliban = Emery : Stephano = W. Farren : Trinculo = Blanchard : Ariel = Miss Foote : Miranda = Miss Hallande : Dorinda = Miss Stephens :—acted 11 times——the Stage Manager had at last discovered that Shakspeare did not write the characters of Hippolito and Dorinda—the bill announced the play as altered by Dryden and Davenant—Reynolds tells us that on this revival of the Tempest, he furnished it with additional songs and dialogue.

22. Tempest, with, never acted, Grand Tour, or Stopped at Rochester—Blanchard—Jones—Duruset —Liston—Yates—Emery—Mrs. Davenport — Miss Beaumont——this F. was acted 7 times—it is not printed.

28. Never acted, Damon and Pythias. Damon = Macready : Pythias (in love with Calanthe) = C. Kemble : Dionysius = Abbott : Damocles = Egerton : Nicias (father to Pythias) = Chapman : Calanthe (in love with Pythias) = Miss Dance : Hermion (wife to Damon) = Miss Foote :—acted 7 times—Dionysius condemns Damon to death—Pythias and Calanthe are on the point of being married—Lucullus enters, and whispers Pythias—Pythias lets drop Calanthe's hand, and rushes out with Lucullus—Pythias requests Dionysius to set Damon at liberty for some few hours, that he may go and see his wife and child, who are in the country—Pythias offers to remain in prison as a pledge for Damon's return—Dionysius assents—Damon, but not by his own fault, does not

return till Pythias has been brought to the scaffold—Dionysius pardons Damon—this is an indifferent T. by Banim and * * —for the story of Damon and Pythias see the 1st vol. of Dodsley 1744—the additions, which the authors of this play have made to it, are bad—there is likewise a material alteration much for the worse—according to the original story, one of the friends was allowed an absence of six months—and consequently there was a good reason why the other friend should be made answerable for his return—but in the play there is no such reason, as Dionysius might just as well have permitted Damon's wife to have come to Syracuse, as have allowed Damon six hours to go and see his wife.

29. In aid of the Funds of the Philanthropic Institution. Henri Quatre.

31. Miss Dance's bt. Honey Moon. Duke Aranza = C. Kemble, 1st time : Rolando = Jones : Jaquez = Liston : Balthazar = Egerton : Lampedo = Blanchard : Count Montalban = Comer : Juliana = Miss Dance, 1st time : Zamora = Miss Beaumont : Volante = Miss Foote : Hostess = Mrs. Davenport : with Day after the Wedding, and No Song No Supper. Margaretta (for that night only) = Miss Dance.

June 5. For bt. of Mr. and Mrs. C. Kemble. School for Scandal. Sir Oliver = Fawcett : Moses = Yates : Lady Teazle = Miss Dance, 1st time :—Mrs. C. Kemble did not act.

6. Miss Foote's bt. She Stoops to Conquer. Miss Hardcastle = Miss Foote, 1st time : with Paul and Virginia. Dominique = Blanchard : Virginia = Miss Foote, 1st time.

8. Macready acted Hamlet for his bt. and 1st time.

12. Liston's bt Never acted there, Exchange no Robbery. Sam Swipes = Liston : Sir Christopher Cranberry G. C. B. = W. Farren : Capt. Littleworth = Abbott : Sir Lennox Leinster = Connor : Old Swipes = Blanchard : Lamotte = Farley : Miss Melrose = Miss Foote : Lady Cranberry = Mrs. Davison : Mrs. Swipes = Mrs. Gibbs : after which, never acted, a grand historical Drama in one act, called State Secrets, or Public men in Private Life. Cato the Censor = Yates : Papirius (in love with Julia) = Liston : Valerius Flaccus = Blanchard : Calphurnia (mother to Papirius) = Mrs. Davenport : Julia (in love with Papirius) = Miss Love :—acted but once—this is a burlesque piece by * *——it should have been preceded by a Prologue, or a short introductory scene, to make the drift of it intelligible to the audience—Calphurnia and several other Roman ladies press Papirius to tell them what is going on in the Senate—he refuses to do so—Calphurnia attacks him again, when they are by themselves—Papirius tell her, under a promise of secrecy, that the Senate means to pass a law, that every man shall have two wives—Calphurnia communicates the intelligence to the other ladies—they are highly indignant—Cato commends Papirius for having played off a hoax on his mother—the fault of this piece is, that Papirius is represented as a young man, instead of a boy, as he really was—Aulus Gellius relates the story of Papirius in the 23d Ch. of his 1st book—— he professes to have taken it from an oration of Marcus Cato—of this the author of State Secrets makes no acknowledgment—he perhaps had his information from some later writer—Cato's song is very properly

taken from Plutarch—but Papirius very improperly calls Cato "an inveterate water drinker"—Plutarch gives no warrant for this—and Horace says—Ode 21 book 3—

"*Narratur et prisci Catonis*
"*Sæpe mero incaluisse virtus.*"

14. For bt. of Yates. Slave. Matthew Sharpset = Yates, 1st time: with London Stars, and Hit or Miss. Dick Cypher = Gentleman: Janus Jumble = Comer: Adam Sterling = Blanchard: Jerry Blossom = Emery: Dolly = Mrs. Liston.

15. Mrs. Davison's bt. School for Scandal. Lady Teazle = Mrs. Davison: with, never acted there, Turn Out. Restive = Fawcett: Dr. Truckle = W. Farren: Gregory = Liston: Somerville = Duruset: Forage = Comer: Marian Ramsay = Mrs. Davison.

19. W. Farren's bt. Beggar's Opera, in 2 acts. Macheath = Madame Vestris: Peachum = W. Farren, 1st time: Lockit = Emery: Filch = Comer: Polly = Miss Stephens: Lucy = Mrs. C. Kemble:—after which, St. Patrick's Day, revived. Lieut. O'Connor = Jones: Dr. Rosy = W. Farren: Justice Credulous = Liston: Mrs. Bridget = Mrs. Davenport:—with, not acted 7 years, Tale of Mystery. Romaldi = H. Johnston: Francisco = Farley: Michelli (for that night only) = W. Farren: Fiametta = Mrs. Davenport: Selina = Miss Foote.

25. Not acted 20 years, (acted Jan. 17 1804.) Henry 4th pt. 2d. King = Macready: Prince of Wales = C. Kemble: Prince John = Abbott: Chief Justice = Egerton: Westmoreland = Connor: Fal-

staff = Fawcett: Shallow = W. Farren: Silence = Emery: Pistol = Blanchard: Mrs. Quickly = Mrs. Davenport:—4 additional scenes will be introduced displaying the grand Coronation—Scene 1st—the Platform leading to the Abbey—Scene 2d—Westminster Abbey — Scene 3d — the Cloisters of the Abbey—the return from the Abbey to Westminster Hall—Scene 4th—the Grand Banquet in Westminster Hall—with the Champion——Fawcett did not give satisfaction in Falstaff—W. Farren and Emery are said to have acted particularly well.

July 6. Hamlet = C. Kemble: Polonius (for that night only) = W. Farren: Ophelia = Miss Dance, 1st time: with Citizen. Maria = Miss Dance, 1st time.

13. Brandon's bt. Every one has his Fault. Capt. Irwin = Macready: Miss Wooburn = Miss Foote: see June 16 1819.

19. This being the day of the Coronation, the King commanded the theatre to be opened gratuitously to the public—Henry 4th pt. 2d—with the Coronation.

24. Rivals, with Husbands and Wives.

Aug. 7. (Last night) Henry 4th pt. 2d. and Coronation, 27th time—On account of the great attraction of the Coronation, some of the Performers' benefits were bought up—an additional pit door was opened, and orders of every description were refused.

HAY. 1821.

A new theatre was opened on July 4th, under the direction of Morris, who was possessed of somewhat more than half of the property—Colman had sold all but about a quarter—the new theatre was not built on the site of the old one, but close to it, it being intended to form a new street on the ground where the old theatre stood.

July 4. An occasional address by Terry—Rivals. Sir Anthony Absolute = Terry: Capt. Absolute = De Camp: Faulkland = Faulkner from Newcastle: Acres = Tayleure from Liverpool and Manchester: Sir Lucius O'Trigger = Ward from Dublin: Fag = Baker: David = Williams: Lydia Languish = Mrs. Johnson: Julia = Mrs. Chatterley: Mrs. Malaprop = Mrs. Pearce: with never acted, Peter and Paul, or Love in the Vineyards—Terry—Williams—De Camp—Tayleure—Mrs. Baker—Mrs. Pearce—this Opera, in 2 acts, was acted 3 times.

5. Provoked Husband. Lord Townly = Conway, 1st app. in London for 5 years: Sir Francis = Williams: John Moody = Tayleure: Lady Townly = Mrs. Chatterley: Miss Jenny = Mrs. Tayleure (late Miss Grant) from Liverpool and Manchester: —Boxes 5s.—Pit 3s.—1st Gallery 2s.—2d. Gallery 1s.—Stage Manager = Terry.

6. School for Scandal. Sir Peter = Terry : Joseph = Conway.

12. Rule a Wife. Leon = Conway.

16. Belle's Stratagem. Doricourt = Conway, 1st time : Hardy = Terry : Mrs. Racket = Mrs. Chatterley.

18. Foundling of the Forest. Valmont = Conway.

19. Theatre was opened gratis on account of the King's Coronation. Heir at Law. Dr. Pangloss = Terry : Dick Dowlas = Lacy :—he was descended from the Patentee of D. L.

20. Fortune's Frolic. Robin = Oxberry.

28. Exchange no Robbery. Sam Swipes = Oxberry : Capt. Littleworth = Horrebow from Bath and Dublin.

Aug. 4. Never acted, Rise and Fall. Sensitive = Jones : Trampley = Terry : Sir Omnium Traffic = Williams : Dogrose = Tayleure : Voluble = Oxberry : Sir Robert = Younger : Rose = Mrs. Chatterley : Miss Traffic = Mrs. Tayleure : Mrs. Barbell = Mrs. Pearce :—this C. in 3 acts, was acted 14 times.

8. The Queen died, and the theatre was shut.

10. Citizen. Old Philpot = Williams : Young Philpot = Jones.

16. Teazing made Easy. Peter Pastoral = Oxberry.

17. Too late for Dinner. Twill = Oxberry.

18. Midnight Hour. General = Terry : Nicholas = Tayleure.

21. Fontainbleau. Lackland = Jones : Tallyho = Oxberry.

25. Never acted, Match-making. Mr. Matchem

= Terry: Col. Rakely = Jones: Capt. Belmont = De Camp: Shuffle = Oxberry: Lady Emily = Mrs. Chatterley:—acted 35 times—this F. seems not to have been printed—it met with more success than it deserved.

27. Mountaineers. Octavian = Conway, 1st time.

31. Dog Days in Bond Street. Buz = Oxberry.

Sep. 5. Venice Preserved. Jaffier = Conway: Pierre = Terry, 1st time: Belvidera = Young Lady, 1st. app.

7. Marriage of Figaro. Almaviva = Jones: Antonio = Tayleure: Cherubino = Mrs. Chatterley.

17. The Young Lady acted Belvidera for 6th, and last time, previously to her engagement at Dublin.

20. Never acted, Match-breaking, or the Prince's Present. The Prince = Terry: Baron de Stromberg = Williams: Count de Fallowitz and Mr. Solomon (his brothers) = Younger and Jones: Edgar = De Camp: Theodore = Mrs. Baker: Emma (niece to the Baron, &c.) = Mrs. Chatterley: Baroness = Mrs. Pearce: Paulina = Miss R. Corri:—acted 19 times—Edgar is to be married to Emma with the consent of her friends—as Edgar is a captain in the Prince's guards, it is thought right that he should ask the Princes's approbation—the Prince commands Edgar to introduce him into the Baron's family as Professor Hoffman of Gottingen—the Professor is the reputed author of a pamphlet, in which the measures of government had been censured without much ceremony—as the marriage-contract is about to be signed, a Present is brought in for Emma from the Prince—

the Baron and his family, who had affected to care very little for the Prince's favour, are now much pleased with him—they are not without hopes that the Prince is in love with Emma—Edgar is jealous of the Prince's intentions towards her—the Baron is informed that the Prince means to make him a visit —the Baron, &c. intimate to Edgar and the Professor, that they wish them to leave the house before the Prince's arrival—in the last scene, the Prince throws off his disguise—he gives Emma a portion for her marriage—and makes Edgar a colonel—this C. in 3 acts, was written by Kenney—it is very far from a bad piece—in the 2d act, Mr. Solomon speaks of the Prince to the supposed Professor in a very disrespectful manner — this circumstance, and the Prince's disguise, reminds one too strongly of Measure for Measure.

25. Match-breaking. Mr. Solomon = Oxberry.

Oct. 2. Jealous Wife. Oakly = Conway: Sir Harry = Oxberry.

10. Never acted there, Rob Roy Macgregor. Rob Roy = Terry, 1st time: Baillie Nicol Jarvie = Tayleure,

16. Mrs. Chatterley acted Lady Teazle for her bt.

18. Every one has his Fault. Harmony = Terry: Irwin = Conway: Solus = Oxberry: Lady Eleanor = Mrs. Chatterley.

23. Beggar's Opera. Macheath = Lady, 1st app. there: Peachum = Terry: Polly = Miss R. Corri:— all the women of the town were omitted except two —they got possession of Macheath's pistols, and Peachum with the officers entered immediately— nothing could be more flat.

27. She Stoops to Conquer. Hardcastle = Terry: Tony Lumpkin = Oxberry: Miss Hardcastle = Mrs. Chatterley.

Nov. 2. (Last night) Beggar's Opera.

BATH 1820-1821.

Oct. 28. (First night.) Adrian and Orrila. Prince of Altenburg = Younger, from Hay.: Lothair = Miss Worgman, from the English Opera House: Orrila = Miss Jarman, 1st time: Madame Clermont = Mrs. Bartley:—she acted very well.

Oct. 30. Mrs. Bartley acted Lady Eleanor Irwin.

Nov. 1. Mrs. Bartley acted Lady Randolph:—she said. "was he alive?" as Mrs. Crawford, and not as Mrs. Siddons.

3. Mary Stuart. Mortimer = Bennett, from York, his 2d app.: Queen Elizabeth = Mrs. Weston: Queen Mary = Mrs. Bartley:—acted 4 times.

8. Jealous Wife. Oakly = Bartley: Mrs. Oakly = Mrs. Bartley:—with Ways and Means. Sir David Dunder = Bartley:—he acted this part very well—

Oakly was quite out of his line—he ought never to have attempted genteel Comedy.

11. Mrs. Bartley's bt. All in the Wrong. Sir John Restless = Bartley: Lady Restless = Mrs. Bartley: Belinda = Miss Jarman:—with Adopted Child. Michael = Bartley.

27. Hamlet = Hamblin, late of D. L., 1st app.: Queen = Mrs. Weston: Ophelia = Miss Jarman.

29. Mountaineers. Octavian = Hamblin.

Dec. 1 and 2. Hamblin acted Rolla and Aranza.

4. Barber of Seville. Figaro = Green.

6. Romeo and Juliet. Romeo = Mude, 1st app. there: Mercutio = Green: Juliet = Miss Jarman, 1st time:—her forte was not Tragedy, but she acted Juliet better than her best friends expected—her mother was the Nurse, and she herself was just of Juliet's age, according to the modern reading—Mude was a Gentleman, and had acquired some reputation as an amateur performer—he was better calculated for a private than a public theatre.

9. Henri Quatre. Henri = Hamblin: Sully = Younger: Louison = Miss Jarman:—they acted very well.

11. Giovanni in London, or the Libertine Reclaimed. Don Giovanni = Mrs. Gould: Leporello = Woulds:—the 1st scene lies in the infernal regions—Pluto orders the Furies to drive Giovanni back to the upper world—Charon refuses to ferry Giovanni over the Styx, as he has no money to pay for the fare—while Charon is otherwise engaged, Giovanni seizes his boat, and carries off three females with him—he arrives in London, goes to a masquerade, and makes love to Constantia—he has other adven-

tures—at the conclusion, he marries Constantia, and promises to reform—this Operatic Extravaganza was written by Moncrieff—it is merely calculated for representation.

16. Hamblin's bt. Town and Country, with Innkeeper's Daughter. Hamblin acted Reuben Glenroy, and Richard.

18. Julius Cæsar. Brutus = Young: Antony = Mude: Cassius = Hamblin:—with Irish Widow, by Mrs. Weston:—she was tall and had a commanding appearance, yet she could not be called a masculine woman—in breeches she was so good a figure, that she might have been mistaken for a man by any person who did not know her—the part did not suit her when in petticoats.

Young's Brutus was very good indeed, but not equal to Kemble's, for which reason he ought not to have given up his old part of Cassius—no person living had seen so good a Cassius as Young, and in all probability there never was a better—whereas, all frequenters of the theatre had seen Kemble in Brutus.

20. King Lear = Young: Edgar = Hamblin: Edmund = Mude: Kent = W. Williams: Cordelia = Miss Jarman: Young's Lear was good, but it certainly was not one of his best characters—Goneril could not be better acted than by Mrs. Weston.

22. Young acted Hamlet very finely—he spoke the whole of the soliloquy in the 2d act—and spoke it admirably—he was not so violent with Ophelia as Kemble—his deportment, when the Ghost appeared in the 3d act, was different from Kemble's.

23. Wheel of Fortune. Penruddock = Young: —his Penruddock was only inferiour to Kemble's.

26. Macbeth = Young: Lady Macbeth = Mrs. Weston:—Young, who stood by the side scene while Mrs. Weston spoke her 1st speech, declared that he had not heard any thing like it for several years—her performance of Lady Macbeth used to be a close imitation of Mrs. Siddons, but on this evening she was not so like Mrs. Siddons as formerly—Young's dress in Hamlet and Macbeth was too finical.

28. Virginius. Virginius = Young: Virginia = Miss Jarman:—Miss Jarman played very prettily —Young's acting was every thing that could be wished—Green acted Felix in the Hunter of the Alps.

29. Iron Chest. Sir Edward Mortimer = Young.

30. Henry 8th. King = Bartley: Wolsey = Young: Buckingham = Bennett: Cromwell = Green: Gardiner = W. Williams: Queen Katharine = Mrs. Bartley:—this play was well acted—when Young said—

> " This candle burns not clear! 'tis I must snuff
> " it;
> " Then, out it goes—

He kept his arms folded, and slurred the metaphor completely—in this respect he evinced a better judgment than Kemble, who, though he did not snuff the candle like Colley Cibber, yet seemed to smell a stink.

Jan. 3. Stranger = Young: Peter = Meadows: Mrs. Haller = Mrs. Bartley:—with Lady and the

Devil. Wildlove = Green : Jeremy = Woulds : Zephyrina = Miss Jarman :—Green and Miss Jarman acted very well, but the latter had hardly impudence enough for the character—Meadows could have acted Peter very well, if he had pleased to do so, but he played the part most vilely, by putting in stuff of his own, and by other fooleries.

5. Wallace. Wallace = Young : Helen = Mrs. Bartley :—Young acted well, but Mrs. Bartley ought to have had the good sense not to have acted this part or Mrs. Haller, neither of which was suited to her figure, or time of life.

8. Young's bt. Pizarro. Rolla = Young : Orozembo = Bartley : Elvira = Mrs. Bartley :—with Blue Devils. Megrim = Young.

10. The Vampire! Characters in the Introductory Vision—the Vampire = Bennett : Lady Margaret = Miss Jarman : Unda (Spirit of the Flood) = Mrs. G. Loader : Ariel (Spirit of the Air) = Miss Worgman :—Characters in the Drama—Ruthven (Earl of Marsden) = Bennett : Ronald (Baron of the Isles) = Younger : Robert (in love with Effie) = Johnson : Mac Swill = Woulds : Lady Margaret (daughter to Ronald) = Miss Jarman : Dame Bridget = Mrs. Egan : Effie (in love with Robert) = Miss Johnson : — acted 21 times——the Introductory Vision passes in the Basaltic Caverns of Staffa—Lady Margaret is discovered asleep— Unda tells Ariel, that the spirit of Cromal, called the bloody, roams as a Vampire under the form of Earl Marsden—that he is to be married on the ensuing day to Lady Margaret—and that he means to drain her blood, in order to save himself from extermination—

the Vampire rises from the tomb of Cromal—he is prevented from injuring Lady Margaret by Unda and Ariel—the 1st act begins in Ronald's castle—on the arrival of Ruthven, Lady Margaret is alarmed, as he bears the appearance of the phantom whom she had seen in the vision—such however is the power of the Vampire, that his intended victim is sure to fall in love with him—Ruthven is mortally wounded—he makes Ronald swear to place his dead body in the light of the moon, and to throw a ring into the waves that wash the tomb of Fingal—Ronald does as he had promised—and Ruthven is restored to life—Ronald now suspects Ruthven to be a fiend in human shape—he conjures Margaret not to marry him till the moon shall set—Ruthven is anxious to the last degree that the marriage should take place before that time—he draws a dagger, and rushes on Ronald—Robert wrenches the dagger from him—before the struggle is over, the moon sets—a thunderbolt strikes Ruthven to the ground, and he immediately vanishes——the Vampire, or the Bride of the Isles, came out at the English Opera House Aug. 9 1820—it is a free translation from the French by Planché, and has considerable merit—the original cast was—Vampire = T. P. Cooke: Ronald = Bartley: Mac Swill = Harley: Lady Margaret = Mrs. Chatterley:—the Vampire was brought out at Bath in lieu of a Pantomime—it was gotten up with much care and most beautiful scenery—Bennett acted very well.

13. Coriolanus = Conway: Volumnia = Mrs. Weston:—Conway's fine figure was suited to this part, and he acted well.

15. Beggar's Opera. Polly Peachum = Miss R. Corri, her 1st app. there :—the scene which had been laid aside in London, was very properly retained, but Macheath's women of the town were the worst ever seen—the females who performed them were so delicate, that, tho' they repeated the dialogue, they took care the audience should not hear it—in this moral age even actresses turn prudes.

19. Conway acted Henri Quatre, 1st time.

20. Marriage of Figaro. Count Almaviva = Conway : Figaro = Green : Susanna = Miss R. Corri : Conway and Green acted well, and Miss Corri very respectably for a professed singer.

22. Venice Preserved. Pierre = Conway : Belvidera = Mrs. Bartley : with, not acted 20 years, Cross Purposes. Grub = Bartley : Chapeau = Green : —Bartley was excellent.

29. Rob Roy = Conway : Dougal = Bennett : Helen Macgregor = Mrs. Weston :—Bennett acted well, but his personal appearance was spoilt by his not having a wig suitable to the character.

31. Dog Days in Bond Street. Tresylian = Bartley : Frederick Flashly = Conway : Dick Dimity = Woulds : Squeezecrab = W. Williams : Barnaby Bug = Green :—they all acted well, and W. Williams in particular—Green, some months previously to this time, had married the sister of an English nobleman, a widow Lady with a handsome jointure—as he was particularly attached to the stage, she agreed that he should continue on it—some things in the part of Barnaby Bug were so applicable to what Green had really done, that if he had been a man of any great modesty, he could not have acted the cha-

racter—this went on for some little time, but it ended in his totally quitting of the stage, notwithstanding he was engaged at the Hay. for the ensuing season at £14. per week—when he was to have played Barnaby Bug on the 4th or 5th night, the Hon. Mrs. —— (for she was said not to have assumed the name of Green) wrote word to the theatre that he was ill—she was requested to send the part to Meadows—this she did—but the leaf containing the obnoxious passages was torn out—Green had improved greatly in his acting, and his retirement was no small loss to the public.

Feb. 2. Foundling of the Forest. Count de Valmont = Conway: Florian = Green: Unknown Female = Mrs. Bartley:—Conway could not assume that look of fixed melancholy which is essential to this part.

5. Henry 4th. Falstaff = Bartley: Hotspur = Bennett: King = Younger: Prince of Wales = Conway:—Bennett received much applause—Coombs acted Bardolph very well.

12. Mrs. Bartley acted Lady Racket.

17. School for Scandal. Sir Peter = Bartley: Sir Oliver = Younger: Joseph = Conway: Lady Teazle = Mrs. Bartley.

23. School of Reform. Tyke = Emery, his first appearance there: Lord Avondale = Younger: General Tarragon = Bartley: Ferment = Bennett: Mrs. Ferment = Mrs. Bartley:—Emery's other parts were —Dandy Dinmont—John Lump—Edie Ochiltree—Sam Sharpset—Moustache—and Joey in Modern Antiques—he was much approved of in all of them.

26. Mrs. Bartley's bt. Adelgitha. Guiscard = Conway: Adelgitha = Mrs. Bartley, with Mayor of

Garratt. Major Sturgeon = Bartley :—Mrs. Bartley acted very well, as she always did when she kept to her proper line of acting—the case was the same with Bartley.

March 2. Slave. Gambia = Conway.

5 Bertram—Conway acted Bertram very well.

10. Mrs. Weston's bt. Marriage of Figaro ; with Meg Murnoch, or the Mountain Hag. Meg Murnoch = Mrs. Weston :—she barely saved herself on this evening—though she was not only a good actress, but a respectable woman, yet she never had a profitable benefit at Bath—this was her principal reason for leaving this theatre at the close of the season—if the public will not support actors and actresses at their benefits they have no right to expect a good company—Meg Murnoch came out at one of the Minor theatres, and was merely calculated for such a place.

12. For bt. of Williams. Exile. Daran = Conway, 1st time : Governor of Siberia = W. Williams : —the other Williams had left Bath.

17. For bt. of Woulds. Fate of Calas. Calas = Conway : Ambroise = Bennett : Jacob = Williams : Laurence = Meadows : Madame Calas = Mrs. Weston :—with Exchange no Robbery. Sam Swipes = Woulds : Swipes = Williams.

The fate of Calas is founded on facts—it is far from a bad piece—it was altered from the French by T. Dibdin, and brought out at the Surrey Theatre, as a tragic Melo-drame in 3 acts—the cast was—Calas = Bengough : Marc Antoine (his son) = Watkins : Ambroise (enemy to Calas) = Smith : Jacob (an old servant to Calas) = Chatterley : Edward (in

love with Pauline) = Huntley : Laurence (his servant) = Fitzwilliam : the Capitoul (or first magistrate) = Grant : Madame Calas = Miss Taylor : Pauline (her daughter, in love with Edward) = Mrs. Horn : Jeannette (Pauline's maid) = Miss Copeland : —Antoine had ruined himself by gaming—he kills himself—his dead body is discovered at the close of the 1st act—Calas is accused of having murdered his son, and committed to prison—Ambroise who was the pretended friend of Antoine, deposes that he had been murdered by his father—Calas is condemned to death—he takes leave of his family and is led off for execution—a letter is produced which had been written by Antoine—the Capitoul reads it—the contents of it are—"let no one be ac- "cused of my death—Ambroise alone conductcd me "to the precipice—and the blow which extricates me is given by myself"—Calas is saved—Ambroise is taken into custody—in this play, the characters of Ambroise, Jacob, Laurence, and Jeannette, with the love affair are fictitious—all this is very fair—but the author has exceeded all bounds of poetical license in bringing about a happy catastrophe—whereas in fact, Calas expired on the wheel, falling a victim to religious bigotry.

John Calas was a respectable merchant of Toulouse—he was sentenced to the wheel on suspicion of having hanged his eldest son, a young man of 28, and of uncommon strength—the father was 68 and infirm—the decree of the parliament of Toulouse was reversed, 3 years after, and the King granted the widow of Calas 36,000 livres——Voltaire warmly espoused the cause of the Calas family—he begins

the treatise on Toleration, which does him so much credit, by saying—"the murder of Calas, committed at Toulouse by the hand of justice, on the "9th of March 1762, is one of the most singular "events which can be offered to the attention of the "present age, or of posterity"—he then adds a circumstantial account of the whole affair.

19. Mrs. and Miss Jarman's bt. Wonder. Don Felix = Conway: Violante = Miss Jarman: Flora = Mrs. Jarman:—with Tale of Mystery. Romaldi = Conway: Fiametta = Mrs. Jarman:—Miss Jarman was deservedly a favourite and had a pretty good bt. —she had been ill for some time, and did not play much more this season, which cast a damp on several plays—most of her parts were given to Miss Carr, a very pretty girl, and an improving actress.

23. Therese, or the Orphan of Geneva. Carwin = Conway: Lavigne = Williams: Fontaine = Younger: Therese = Miss Carr: Countess de Morville = Mrs. Weston.

26. Conway's bt. Mirandola. Mirandola = Conway: Guido = Mude: Isabella = Mrs. Weston: —a bad house.

April 2. She Stoops to Conquer. Hardcastle = Williams: Tony Lumpkin = Liston: Young Marlow = Conway: Miss Hardcastle = Miss Jarman:—with X. Y. Z. Neddy Bray. = Liston.

4. Beaux Stratagem. Scrub = Liston: Aimwell (for that night only) = Conway: Cherry = Miss Jarman:—with Love Law and Physic. Lubin Log = Liston:—Liston's Scrub would have been better, if he had not attempted to do too much.

6. Chapter of Accidents. Jacob Gawkey = Lis-

ton : Cecilia = Miss Jarman :—with Bombastes Furioso, by Liston.

7. Rivals. Capt. Absolute = Conway : Acres = Liston :—with Agreeable Surprise. Lingo = Liston.

9. Liston acted Dominie Sampson, and Neddy Bray.

11. Mrs. Liston (whom the London newspapers *killed* upon Saturday last) will have the honour of appearing before the Bath public *(not as a Ghost)* but in her celebrated character of Queen Dollalolla, when she hopes to convince the audience, that she is as much alive as ever—Rob Roy. Baillie Nicol Jarvie = Liston :—with Tom Thumb. King Arthur = Williams : Grizzle = Liston : Queen Dollalolla = Mrs. Liston :—she acted very well ——Liston at first objected to playing Grizzle, and said he had determined never to play that part out of London—his reason was this—one night when he acted Grizzle in some provincial theatre, T. P. Cooke, who was Glumdalca, had fastened a large bladder to himself behind—when he died, there was a very loud explosion, and consequently incessant peals of laughter—this quite disconcerted Liston, who of course could do nothing more with his part.

13. Young Quaker. Clod = Liston :—with Barber of Seville. Figaro = Liston :—he acted particularly well in the shaving scene, but on the whole he was not so good in Figaro as Green— Green had a smartness about him, which Liston wanted—when he said—" ask the women"—he was excellent—Liston's personal appearance precluded the words when spoken by him from producing the same effect.

14. Liston acted Sam Swipes—Bombastes Fu-

rioso and Lubin Log for his bt.—he had brought good houses and was very well pleased with his own reception——Liston mentioned that when he played Jacob Gawkey at Edinburgh, the Chapter of Accidents was considered as an immoral Comedy!

27. Don John, or the two Violettas. Don John = Bennett: Fractioso = Williams: 2d Violetta = Miss Stephens, her 5th night of acting:—she sang 12 nights and was attractive—but not like Liston.

May 7. Miss Carr's bt. Doge of Venice. Marino Faliero = Sowerby: Israel Bertuccio = Bennett: Angiolina = Miss Carr:—Lord Byron has inserted two blasphemous lines in his play—to these the manager objected, but Sowerby was very anxious to retain them—on the 2d performance, the manager was more peremptory, and Sowerby was obliged to submit to his better judgment—these lines are said to have received the sanction of the Licenser.

12. Meadows acted Peter Pastoral for his benefit.

14. For bt. of H. Cooke. Heart of Mid-Lothian and Romp. Mrs. Waylett (formerly Miss Cooke of this theatre) acted Effie Deans, and the Romp.

16. Mrs. Percival (dress maker to the theatre) will take her benefit in conjunction with Mr. Johnson, Fontainbleau, with Forest of Bondy.

23. Not acted 26 years, All's well that ends well. Bertram = Mude: Parolles = Bennett: Lafeu = Williams: King of France = Younger: Dumain = Pritchard: Clown = Woulds: Interpreter = Meadows: Helena = Miss Carr: Countess of Rousillon = Mrs. Weston: Diana = Mrs. G. Loder: Widow = Mrs. Jarman:—acted 3 times——the Manager did himself credit by reviving a dormant play of

Shakspeare, but this C. has rarely proved attractive —it was acted on this evening in a respectable manner—Mrs. Weston was every thing that could be wished.

June 11. (Last night) Vampyre, &c.

Meadows—Mude—Pritchard — Younger — Mrs. Weston—and 6 other performers of less note, left the theatre at the close of this season—Meadows was engaged at C. G.

Conway, during his engagement at the Hay. in the summer and autumn of 1821, was shamefully abused in some newspaper—at this he was so much hurt, that he retired from the stage—in Dec. 1822, the Bath Manager went purposely to Clifton to engage Conway—Conway said, he was so disgusted with the stage, that he would rather take one shilling per day to break stones on the road than £50 to act —he had been Prompter in the summer at the Hay. for £4 per week, and meant to return—in 1823 or 1824 he had the offer of an engagement in America, which he had the good sense to accept—he acted with very good success in America, and died there —Conway was awkwardly tall—but his fine figure was of service to him in Coriolanus, and such characters—in the Libertine he looked the part to perfection—he had a degree of affectation both on and off the stage, which was unpleasant—on the whole he was a good actor—his fault was, that in parts of importance, his efforts to please were too visibly laborious—*artis est celare artem.*

Conway's characters—selection only.

C. G. 1813-1814. Alexander the Great — Othello—Jaffier—Romeo—Henry 5th—Coriolanus —Young Norval—Juba — Antony in J. C.—Petruchio—Orlando—Young Fashion— Richmond — Alonzo in Revenge—Prince of Wales in Henry 4th part 1st.

1814-1815. Rolla—Faulconbridge—George Barnwell—Macduff—Comus—Dionysius.

1815-1816. Macbeth—Polydore — Beverley in Gamester—Pizarro—Alonzo in Columbus — Posthumus.

Bath 1815-1816. Don Felix.

1816-1817. King Charles in Royal Oak—Bertram in ditto—Joseph Surface.

1817-1818. Pierre—Don Giovanni in Libertine—Oakly—Count de Valmont—Leontes—Fazio in ditto —Fitz-James in Lady of the Lake—Antony in All for Love—Bassanio.

1818-1819. Abbot of Corbey in Orphan of the Castle—Romaldi in Tale of Mystery—Col. Lambert in Hypocrite—Gustavus Vasa—Æthiop in ditto —Don Sebastian in Renegade.

1819-1820. Jachimo — Tekeli — Ford — Col. Briton.

1820-1821. Henri Quatre—Almaviva in Marriage of Figaro—Rob Roy — Frederick Flashly in Dog Days—Guiscard in Adelgitha—Gambia in Slave—

Calas in Fate of Calas—Carwin in Orphan of Geneva—Young Marlow—Aimwell—Capt. Absolute.

Hay. 1821. Lord Townly—Leon—Doricourt—Octavian.

LORD BYRON.

Lord Byron in 1821 published a volume containing three dramatic pieces—viz. Sardanapalus—the Two Foscari—and Cain.

For Marino Faliero, which had been previously published, see D. L. April 25 1821.

1. Sardanapalus — the scene lies in the royal palace at Nineveh—Sardanapalus is entirely devoted to pleasure—Arbaces (a Mede) and Beleses (a Chaldæan and Soothsayer) conspire against him—they attack the palace, and force their way into the grand hall—Sardanapalus is roused, and fights with great bravery—the rebels are appalled by his demeanour, and his friends astonished—at the conclusion, the rebels are victorious—Sardanapalus orders a large pile of wood to be raised—he mounts the pile—Myrrha sets fire to the pile—as she springs forward

to throw herself into the flames, the curtain falls—Lord Byron says it has been his intention to follow the account of Diodorus Siculus, but he has represented the character of Sardanapalus in a manner very different from the account which Diodorus gives of him—this is no more than a fair poetical license, and his lordship by deviating from history, has made Sardanapalus a much more interesting personage than he could otherwise have done—however we may despise him for his excessive love of pleasure, &c., yet we must admire him for his dislike of war, his clemency, and even for his personal conduct, when he is compelled to exert his energies—most of the D. P. are real persons—to them Lord Byron has added Myrrha, an Ionian slave, between whom and Sardanapalus there is a mutual attachment—this T. contains some beautiful poetry—particularly in the description of Sardanapalus' dream—but it can hardly be called a good play—Lord Byron was an admirable poet, but by no means a skilful dramatist—in this play he has been guilty of several improprieties—as he professed to follow Diodorus Siculus, he ought to have called Ninus and Belus uniformly by their Grecian names, instead of which he sometimes calls them Nimrod and Baal—at p. 57 he makes Sardanapalus say to Beleses—

" Keep thy smooth words and juggling *homilies*
" For those who know thee not."

At p. 80 he uses the word *Jubilee*, which is still worse—at p. 83 Sardanapalus says—" sing me a song of Sappho "—this is an anachronism—Sarda-

napalus died about 747 years A. C.—Sappho flourished about 602 A. C.—at p. 91 Myrrha says

——————" Hark——to the war shout!
Methinks it *nears* me."

at p. 150 an officer talks of 20 stadii—he should have said stadia—Lord Byron quotes Mitford's Greece for the story of Sardanapalus—he should have looked into Diodorus Siculus in Greek—if he had done so, he would have found that the name of one of his D. P. was Belesis, not Beleses, and that the second syllable of that name was short.

2. Two Foscari—this T. is founded on the history of Venice, from which his lordship gives a long extract in his appendix—Loredano, from an ungrounded suspicion that his father and uncle had been poisoned by the elder Foscari, who is Doge of Venice, pursues him and his son with implacable hatred—as he is one of the leading members of the Council of Ten, he has an opportunity of gratifying his malice—the younger Foscari is put to the rack and banished for life—he however dies before he leaves Venice—in the 5th act the Doge is deposed—he also dies—Barbarigo requests him to lean on him—the Doge replies—" No! a sovereign should die " standing "—this was really said by the Emperour Adrian, and Lord Byron has introduced it happily—the language of this T. is very good, and the characters are well drawn, but a sameness pervades the piece from want of incident—the plot was evidently too simple for 5 acts—at p. 251 Loredano says—" the time *narrows*."

3. Cain—a Mystery—In the second act the scene lies, first in the Abyss of Space—and then in Hades—in the first and third acts the scene lies on the earth, not far from Eden—the third act is the best—there is a great deal of beautiful poetry in this Mystery, but as a Drama it is liable to one serious objection—the second act might be totally omitted without any detriment to the story—— Lord Byron every where insists, that the serpent, which tempted Eve, was merely a serpent—the manner in which his lordship speaks of Bp. Watson, in his preface, is calculated to mislead—Bp. Watson in the Divinity School at Cambridge, always maintained the authority of scripture to be paramount, but it does not by any means follow from thence, that he preferred the literal sense of the first chapters of Genesis to the more rational interpretation of them—an eminent divine has given us an excellent rule, which is peculiarly applicable to the point in question—we should interpret scripture, literally where we can, but figuratively where we must——Dr. Johnson, speaking of Paradise Lost, says—" To make Satan speak as " a rebel, without any such expressions as might " taint the reader's imagination, was indeed one of " the greatest difficulties in Milton's undertaking, " and I cannot but think that he has extricated him- " self with great happiness—there is in Satan's " speeches little that can give pain to a pious ear "—Lord Byron has kept himself within tolerable bounds, but one passage is complete blasphemy—at p. 387 Lucifer tells Cain, that myriads of unconscious atoms are to be animated, for the sake of being consigned to eternal agonies—

" All to be animated for this only."

this passage does as little credit to Lord Byron's head as to his heart—he might have learnt better doctrine from the Heathens—the maxim of the Philosophers was —ανθρωποι αιτιοι—Θεος αναιτιος

Werner, or The Inheritance T. 1822—Count Siegendorf had been greatly incensed at his son, partly on account of his wild courses, and partly on account of his having married contrary to his approbation—he had taken Ulric, his grandson, under his care —when the young man became about 20, he left his grandfather's house—the old man died soon after—his son had been reduced to poverty, and had assumed the name of Werner—at this time the play begins—Baron Stralenheim is next of kin to the deceased Count, with the exception of his son and grandson, both of whom had disappeared—he is on his journey to the neighbourhood of Prague, in hopes of getting possession of the inheritance—in consequence of the overflowing of the river Oder he is nearly drowned in his carriage—his life is saved chiefly by Ulric, and partly by Gabor—he is brought to the decayed palace, in one corner of which Werner had obtained a temporary habitation—Werner sees Stralenheim, and knows him to be his bitterest enemy—by means of a secret passage he gets into Stralenheim's room, while he is asleep—he raises his knife to kill him, but instead of doing so, he only takes a rouleau from the table—and this merely to enable him to pursue his journey to Prague—from circumstances Gabor is suspected of the theft—he is greatly enraged at Stralenheim's suspicions—and

fearing he might be thrown into prison, he requests Werner to give him shelter for the night—Werner puts him into the secret passage—in the morning Stralenheim is found murdered in his bed—Gabor had absconded, and according to all appearance had been the murderer of Stralenheim—with this the 3rd. act closes—in the 4th. act we find Werner (now Count Siegendorf) and Ulric, in quiet possession of their inheritance—Ulric is on the point of marriage with Ida, the daughter of Stralenheim—in the 5th act, Siegendorf accuses Gabor of the murder—Gabor vindicates himself, and denounces Ulric as the murderer—Ulric acknowledges the fact, and wishes to secure himself by killing Gabor—Siegendorf sends Gabor off in safety—Ulric disclaims all regard for his father—and tells Ida that he murdered Stralenheim—she falls senseless—and Siegendorf concludes the play in despair—the first three acts of this T. are peculiarly interesting—the last two are written with great skill, but the incidents rather create disgust than pleasure—Ulric seems a character quite out of nature—on his first appearance he has saved the life of Stralenheim—he appears delighted at seeing his parents—he is much shocked at finding that his father had committed the theft—after the death of Stralenheim, he hints to his father his suspicions that he had murdered the Baron—and expresses great satisfaction at his solemn denial of the murder—at the end of the 3d. act he has every appearance of a virtuous character—in the 4th. act, we find him become aristocratical, and greatly changed in his whole behaviour—in the 5th, he appears not only to have committed the murder, but to have left his

grandfather's house, for the sake of putting himself at the head of a large body of banditti—great as the faults of this play are, they are more than counterbalanced by its merits—the language is uniformly good, and well suited to the characters—See the Three Strangers C. G. Dec. 10, 1825—and Werner —Bath, Feb. 10, 1830.

Deformed Transformed—the 3d. edition was published in 1824—it is an extraordinary publication as being only part of a Drama—Lord Byron says it is founded partly on the same novel as the Wood Demon, and partly on the Faust of Goethe—he adds —"the present publication contains the two first "Parts only, and the opening Chorus of the third— "the rest may perhaps appear hereafter"—Arnold is a hunchback—as he is cutting wood in a forest, a stranger (or Devil) arises from a fountain—he causes various phantoms to pass before Arnold, giving him the choice of assuming which shape he pleases—he prefers that of Achilles—the stranger assumes the shape of Arnold, and calls himself Cæsar—the scene changes to the walls of Rome, at the time when it was besieged by the Duke of Bourbon—the Duke is killed, but the Imperialists take Rome— Olympia springs upon the altar of St. Peter's church —Arnold falls in love with her—she throws herself down, and is taken up nearly dead—intimation is given that she is likely to recover—thus ends the second part, or act—this Drama is highly animated and interesting, but somewhat profane—Cæsar's sarcasms are peculiarly good.

Lord Byron says in his preface to Sardanapalus and the Two Foscari—"the author has in one in-

"stance attempted to preserve, and in the other to ap-
"proach the 'unities', conceiving that with any very
"distant departure from them, there may be poetry,
"but can be no Drama"—in Werner, his Lordship has violated the unities in a gross manner—he has done so still more in Deformed Transformed—so that according to his own definition, neither of these pieces is a Drama.

Manfred—this Dramatic Poem, in 3 acts, seems to have been printed in 1817—the D. P. are—Supernaturals—Witch of the Alps—Arimanes—Nemesis—the Destinies—Spirits, &c.—Mortals—Manfred—a Chamois Hunter—the Abbot of St. Maurice, &c.—the scene lies among the Higher Alps—partly in the Castle of Manfred, and partly in the Mountains—there is no plot, and very little incident—Manfred had been the cause of the death of Astarte—she seems to have been his sister—they are said (p. 27) to have "loved each other as they should "not love"—Manfred had acquired a considerable degree of power over certain spirits—he requests them to give him forgetfulness—they reply, that this is not in their power—in the next scene, just as Manfred is in the act to spring from a cliff, the Hunter seizes and retains him—Manfred is reduced to despair—the Phantom of Astarte appears to him, and says that he shall die to morrow—the Abbot offers Manfred spiritual consolation—he declines the offer—at the conclusion, the Spirits summon Manfred to come away with them—the Abbot charges them to depart—Manfred defies them—they disappear—Manfred dies—this is an interesting Drama—the language is frequently sublime and beautiful—

the character of Manfred is drawn in a masterly manner—but Lord Byron has managed his Supernatural characters very badly—Nemesis and Arimanes are introduced, with no slight degree of impropriety, in a story, which is, comparatively speaking, modern.

D, L. 1821-1822.

Oct. 22. Dramatist, and Weathercock.

Nov. 3. Never acted there, Folly as it Flies. Tom Tick = Elliston: Peter Post Obit = Munden: Sir Herbert Melmoth = Pope: Leonard Melmoth = Cooper: Dr. Infallible = Harley: Gilbert = Knight: Lady Melmoth = Mrs. Edwin: Georgiana = Miss Smithson: Dame Gilbert = Mrs. Harlowe:—acted twice.

5. Never acted, Maid or Wife, or the Deceiver Deceived. Sir George Rakewell = Elliston: Ready (his valet) = Harley: Fanny = Miss Copeland, her 1st app. there: Lady Rakewell = Miss Smithson: —acted 15 times—Lady Rakewell goes to her aunt's

—Sir George tells Ready that he shall probably be out the whole of the day—he orders the servants to obey Ready's directions—Ready is lately and privately married to Fanny—Sir George had accidentally seen Fanny, and been struck with her beauty—he proposes to engage her to attend on his wife—his real object is to seduce her—Ready orders the cook to prepare an elegant dinner for two, meaning it for himself and Fanny—Sir George returns—he makes Fanny sit down to dinner with him—Ready is forced to wait—Lady Rakewell returns—her sudden return is occasioned by a letter, in which she is informed that her husband is in a situation the most alarming to an affectionate wife—Ready had sent the letter, and Lady Rakewell had concluded that her husband was ill—Ready owns his marriage with Fanny—Sir George at first believes that this is only a pretence —Lady Rakewell produces a certificate of the marriage—Sir George bribes Ready not to tell Lady Rakewell of his design on Fanny—this is a musical Comedy, in 2 acts, by Barham Livius—it is a neat little piece, and would have been much better, if there had been no songs.

10. Folly as it Flies. Tom Tick = Russell : Georgiana = Mrs. Orger : with Hit or Miss. Dick Cypher = Harley : O'Rourke O'Daisy = Fitzwilliam, 1st app. there.

12. Richard 3d = Kean : Henry 6th = Pope : Richmond = Cooper : Queen = Mrs. Egerton : Lady Anne = Miss Smithson : with (not acted 5 years) Adopted Child. Michael = Loveday from Edinburgh.

13. Never acted, Lost Life—Munden—Cooper—S. Penley—Harley—Knight—Mrs. Edwin — Miss

Smithson—Mrs. Harlowe—this C. in 3 acts, was acted twice.

14. Othello = Kean : Iago = Cooper : Cassio = S. Penley : Desdemona = Miss Smithson : Æmilia = Mrs. Egerton.

21. Geraldi Duval and Monsieur Tonson.

23. Hamlet = Kean : Ghost = Cooper, 1st time : Horatio = S. Penley : Polonius = Munden : 1st Gravedigger = Harley : Queen = Mrs. Egerton : Ophelia = Miss Kelly.

27. De Monfort—with a newly arranged 5th act —De Monfort = Kean, 1st time : Rezenvelt = Cooper : Jane De Monfort = Mrs. Egerton :—acted 5 times—see Bath June 19 1822.

Dec. 4. Romeo and Juliet, by Cooper and Mrs. W. West. Mercutio = Russell.

5. Kean acted L. J. Brutus.

6. Road to Ruin. Harry Dornton = Cooper, 1st time.

7. Ella Rosenberg. Rosenberg = Cooper : Ella = Miss Kelly.

8. Busy Body. Marplot = Harley : Sir Francis = Munden : Miranda = Mrs. Edwin : Patch = Miss Kelly.

11. Wild Oats. John Dory = Loveday, 2d. app.

12. New way to Pay old Debts. Sir Giles = Kean : Wellborn = Cooper : Marrall = Munden : Allworth = S. Penley : Justice Greedy = Loveday : Lady Allworth = Mrs. Knight : Margaret = Mrs. Orger.

14. Jane Shore. Hastings = Kean, 1st time and for that night only : Dumont = Pope : Gloster = Cooper, 1st time : Jane Shore = Lady, 1st app : Alicia = Mrs. Egerton.

17. Jane Shore = Miss Edmiston, 2d app. : Hastings = Kean.

18. Secrets worth Knowing. Rostrum = Elliston.

19. Macbeth = Kean : Macduff = Cooper, 1st time : Banquo = Pope : Lady Macbeth = Miss Edmiston.

22. First time, Giovanni in Ireland. Giovanni = Madame Vestris : Leporello = Harley : Padreen Gar = Fitzwilliam : Simon Sly = Knight :—with the Installation of the Knights of St. Patrick——this Opera, in 3 acts, was acted 5 times.

Jan. 4. Jew. Sheva = Elliston : Jabal = Knight.

9. Review. Caleb Quotem = Harley : Looney Mactwolter = Fitzwilliam : John Lump = Knight.

15. Never acted, Pirate—Cooper—S. Penley—Pope—Munden—Harley—Loveday—Mrs. W. West—Madame Vestris—Mrs. Bland, &c. — acted 9 times—this piece was founded on Scott's novel—it seems not to have been printed—it was acted at Bath May 13th—from the Bath bill it seems probable that Cooper, Pope, S. Penley and Munden, acted Cleveland, Mertoun, Mordaunt, and Magnus Troil originally—Mrs. W. West no doubt acted Norna—on the 17th Fitzwilliam took Munden's part.

21. King Lear—King Lear = Kean : Edgar = Cooper : Cordelia = Miss Edmiston.

23. Elliston acted the 3 Singles.

24. Venice Preserved. Jaffier = Kean : Pierre = Cooper, 1st time : Belvidera = Miss Edmiston.

26. Othello—Othello = Cooper : Iago (for the last time) = Kean :—with Paul and Virginia, revived. Paul = Madame Vestris : Alambra = Miss Copeland :

Dominique = Knight: Virginia = Miss Povey:—acted several times.

28. Never acted, Owen Prince of Powys, or Welch Feuds—Kean—Cooper—S. Penley—Pope—Miss Edmiston—this T. was acted 3 times.

Feb. 2. Therese. Mariette = Miss S. Booth, 1st app. there.

9. Never acted, Adeline, or the Victim of Seduction. Dorlin (an old invalid Soldier—blind) = Cooper: Count Wilhelm (son to Prince Durstein) = S. Penley: Kertzler (Remberg's gardener) = Knight: Baron Remberg (Wilhelm's confederate) = Thompson: Prince Durstein (the sovereign's favourite and prime minister) = Bromley: Adeline (daughter to Dorlin) = Miss Copeland: Countess (wife to Wilhelm) = Miss Smithson:—acted 12 times—the scene lies in Germany—Wilhelm, under the assumed name of Fabian, and the appearance of a poor artist, had gained the affections of Adeline—he had carried her to the house of Remberg, and had imposed on her by a false marriage—in the first scene, she learns the truth from Kertzler—she wishes to make her escape, but the gate of the garden is locked—she gives Kertzler a letter—he climbs over the wall of the garden—Dorlin, by a feint, induces Remberg to open the gate—Remberg endeavours to detain Adeline—Kertzler draws Dorlin's sword, and points it at Remberg—Remberg recoils—Wilhelm, as Fabian, visits Adeline at her father's house—he protests that his love for her is as great as ever, but acknowledges that it is not in his power to repair the wrong that he had done to her—Adeline is told by the Countess that Wilhelm and Fabian are the same person, and

that he is a married man—the Countess promises to take Dorlin and Adeline under her protection—Dorlin finds that his daughter had been seduced—the last act takes place in the gardens of Prince Durstein—preparations are made for a grand entertainment—Dorlin is very desirous of speaking to Durstein—he is brought before Remberg, who pretends to be Durstein—the Prince overhears their conversation, and determines that justice shall be done—he promises Adeline to protect Dorlin—Adeline throws herself from a bridge at the back of the stage, into a river—Wilhelm attempts to plunge after her, but is prevented by the servants—the Prince is shocked at finding that Adeline's seducer is his own son—Adeline is taken out of the river, and brought on the stage—she receives her father's forgiveness and dies—this Melo-drama in 3 acts, was taken from the French, and adapted to the English stage by Howard Payne—nearly the whole of it is interesting, but the catastrophe is horrid and disgusting—Adeline's rash and foolish attempt at suicide takes off vastly from the pity which her sufferings had previously excited—she had been disobedient to her father, and shamefully deceived by Wilhelm, but it is only by her own act, that she becomes guilty of any serious crime——C. Johnson in his Perjured Lover (see D. L. Dec. 11 1732) has managed a similar story in a much better manner—Cælia has at first more cause to reproach herself than Adeline, but her conduct is such that we sympathize with her to the last moment of her existence.

13. Riches, revived. Luke = Kean: Sir John Traffic = Pope: Heartwell = S. Penley: Lady Traffic = Mrs. Edwin.

14. Never acted, Love in Humble Life. Ronslaus (a Polish serjeant) = Cooper: Carlitz (a peasant) = Knight: Christine (his cousin) = Miss S. Booth: —with Coronation, 105th time—Love in Humble Life was acted 9 times—it is a pretty little piece, taken from the French—it was adapted to the English stage by Howard Payne—the scene lies before a small inn—Christine had nursed Ronslaus when he was wounded—Ronslaus' colonel at his death had given him 4000 crowns—Ronslaus had sent Christine 2000 crowns, with which she had bought the inn, but without knowing that the money came from Ronslaus—Ronslaus arrives at the inn—he asks Christine to marry him—she says that she had promised to marry her cousin, acknowledging at the same time that he had slighted her—Carlitz' love for Christine is renewed—at the conclusion, Ronslaus resigns Christine to Carlitz—it was objected to this piece, that Christine ought to have married Ronslaus rather than Carlitz, he being the more worthy of her—Payne replies that if women will be anomalous in their affections, dramatists must paint them as they find them.

18. Pizarro. Rolla = Kean: Alonzo = Cooper: Orozembo = Pope: Elvira = Miss Edmiston.

19. Town and Country. Reuben Glenroy = Kean.

21. Richard 2d = Kean: Bolingbroke = Cooper.

23. Never acted, Veteran, or the Farmer's Sons. General Van (father of Bell and Rosa) = Munden: Capt. George = Harley: Jonas (in love with Patty) = Knight: Sergeant-Major O'Rory O'Whack = Fitzwilliam: Farmer Franklin = Powell: Bell = Madame Vestris: Rosa = Miss Forde: Patty (in love with

Jonas) = Miss Povey :—the Veteran is General Van—he is very charitable to the poor in his neighbourhood, and treats Rory, who had saved his life, as an humble friend—Farmer Franklin has two sons—George and Jonas—George had enlisted for a soldier, and had not been heard of by his father for several years —the Farmer is arrested for £20—Jonas enlists for the sake of paying his father's debt with the bounty money—Capt. George and Rosa are mutually in love—Bell denies that there is such a passion as love—Capt. George disguises himself as Sir Charles Frieze, and makes a considerable impression on Bell's heart—at the conclusion, Capt. George proves to be the Farmer's son—he and Rosa are united—this is a poor Op., in 3 acts—it was written by Knight who acted Jonas—in his preface he gives us a proof of what little reliance is to be placed on authors, when they are speaking of the success of their pieces—Knight says—" during a service of 20 years " I never witnessed a more flattering reception than " that with which this Op. was honoured "——the Veteran was acted but 5 times.

March 9. Beggar's Opera, in 2 acts. Macheath = Madame Vestris : Peachum = Munden : Filch = Knight : Lucy = Miss Copeland, 1st time : Polly = Miss Forde, her 6th app. there.

14. For benefit of Rodwell, Box book-keeper. West Indian. Belcour = Cooper, 1st. time : Major O'Flaherty (for that night only) = Webb : Varland = Knight : Charlotte Rusport = Mrs. Edwin.

18. Man of the World, revived. Sir Pertinax = Kean, 1st time : Egerton = Cooper : Sidney = S, Penley : Lady Rodolpha Lumbercourt = Miss S.

Booth: Betty Hint = Mrs. Orger: Constantia = Miss Smithson :— acted 6 times.

25. Pizarro. Cora = Miss S. Booth, 1st time.

30. For bt. of Russell, Stage Manager. Castle Spectre, revived. Father Philip = Gattie: Osmond = Kean, 1st time: Hassan = Cooper: Motley = Russell: Percy = S. Penley: Reginald = Pope: Angela = Miss Kelly, 1st time: Alice = Mrs. Harlowe: Spectre = Mrs. Egerton: with Mayor of Garratt. Major Sturgeon = Harley: Jerry Sneak = Russell, his last app. in this theatre: Mrs. Sneak = Mrs. Harlowe.

April 8. George Barnwell = Cooper, 1st time: Millwood = Miss Edmiston, 1st time: with, never acted, Almoran and Hamet—seemingly a Spectacle.

9. Cure for the Heart-Ache. Jessy = Miss Copeland.

10. School for Scandal. Joseph = Cooper: Lady Teazle = Miss Grimani from Belfast.

15. Suspicious Husband. Frankly = Cooper.

16. Poor Gentleman. Frederick = Cooper.

17. Provoked Husband. Lord Townly = Cooper, 1st time: Lady Grace = Miss Grimani.

19. Secrets worth Knowing. Rostrum = Harley, 1st time.

20. Speed the Plough. Miss Blandford = Mrs. W. West.

25. Siege of Belgrade. Cohenberg = Cooper, 1st time: Peter = Fitzwilliam: Lilla = Madame Vestris.

27. Guy Mannering. Dominie Sampson = Harley, 1st time: Meg Merrilies = Miss Edmiston, 1st time.

29. Romeo and Juliet. Romeo = Kean: Mercutio

= Elliston : Peter = Knight : Juliet = Miss P. Glover, her 1st attempt on any stage : Nurse (on this occasion) = Mrs Glover.

May 7. Duenna—Duenna = Mrs. Harlowe.

8. Harley's bt. Love in a Village. Justice Woodcock = Munden : Hodge = Knight : Deborah (positively for that night only) = Mr. Harley: with Farmer. Jemmy Jumps = Harley, 1st time : Rundy = Knight : Betty Blackberry = Madame Vestris.

9. Clandestine Marriage, revived. Lord Ogleby = W. West, 1st time there : Lovewell = S. Penley : Sir John Melvil = Cooper : Canton = Gattie : Brush = Harley : Mrs. Heidelberg = Mrs. Harlowe : Miss Sterling = Mrs. Glover : Fanny = Mrs. W. West : Betty = Miss Copeland.

11. Mrs. Glover and Cooper, acted Katharine and Petruchio.

13. Miss P. Glover acted Ophelia.

18. For the bt. of the Distressed Irish. John Bull. Tom Shuffleton (on this occasion) = Russell : Job Thornberry = Dowton, who has offered his services : Peregrine = Cooper, 1st time : Dennis Brulgruddery = John Johnstone, who will return to the stage for this night : Dan = Knight : Lady Caroline = Mrs. Glover : Mary = Mrs. W. West : Mrs. Brulgruddery = Mrs. Harlowe : with Two Strings to your Bow. Lazarillo = Munden.

20. For bt. of Cooper, and Knight. Henry 8th. King = Cooper, 1st time : Wolsey = Kean, 1st time : Cromwell = S. Penley : Queen = Mrs. W. West : with Boarding House. Fidget = Harley : Simon = Knight :—Henry 8th was acted 4 times.

21. Miss Tidswell, after a service of 40 years, begs leave to announce her farewell—Wonder. Don Felix = Kean, 1st time: Lissardo = Harley: Col. Briton = Cooper: Gibby = Thompson: Violante = Mrs. Glover. Flora = Miss Copeland: at the end of the Comedy Miss Tidswell will *attempt* to take a respectful leave.

28. Never acted there, Abroad and at Home. Sir Simon Flourish = Watkinson: Young Flourish = Harley: Old Testy = Munden: Young Testy = Barnard: Capt. O'Niel = Fitzwilliam: Harcourt = Braham: Dicky = Knight: Miss Heartley = Miss Povey: Kitty = Miss Copeland: Lady Flourish = Mrs. Harlowe.

29. Fitzwilliam's bt. Heart of Mid Lothian. Laird of Dumbiedikes = Fitzwilliam: Staunton = S. Penley: Duke of Argyle = Cooper: David Deans = Foote: Jeanie Deans = Mrs. Orger: Margery Murdockson (for that night only) = Mrs. Brooks: Madge Wildfire = Miss Copeland: Effie Deans = Madame Vestris: Mrs. Glass = Mrs. Harlowe: Queen = Mrs. Glover.

31. Peasant Boy, revived. Julian = Madame Vestris, 1st time: Duke Alberti = Pope: Baron Montaldi = Cooper: Ludovico = Harley.

June 3. Kean's bt. Roman Actor, or the Drama's Vindication. Paris = Kean:—after which, Mountaineers. Octavian = Kean: Kilmallock = Fitzwilliam: Sadi = Harley: Zorayda = Mrs. W. West:—and the Waterman. Tom Tug (with the original songs, and for that night only) = Kean: Robin = Harley: Mrs. Bundle = Mrs. Harlowe:—

Kean respectfully announces that the whole of the receipts of this evening (after the expenses deducted for the Management) will be applied to the relief of the Distressed Irish.

4. Castle of Andalusia. Lorenza = Madame Vestris.

5. Tale of Mystery. Romaldi = Cooper, 1st time.

7. For bt. of Madame Vestris. Peasant Boy, and Devil to Pay. Nell (1st time and positively for that night only) = Madame Vestris.

13. Braham's bt. Devil's Bridge. Marcelli = Harley : Petro = Knight, 1st time :—with Day after the Wedding, and Rival Soldiers.

14. (Last night) Mountaineers. Octavian = Cooper :—after which, the Vagaries of Nicholas by Monsieur Alexandre :— (see Bath Jan. 18 1823)— and Inkle and Yarico. Inkle = Cooper : Sir Christopher Curry = Munden : Trudge = Harley : Yarico = Mrs. W. West, 1st time.

C. G. 1821-1822.

Sept. 24. Hamlet = Young, 1st app. for 3 years: Ghost = Egerton: Polonius = Blanchard: 1st Gravedigger = Emery: Queen = Mrs. Faucit: Ophelia = Miss Foote, 1st time.

26. Pizarro. Rolla = Young:—with, not acted 20 years, Irish Widow. Whittle = Emery: Kecksey = W. Farren: Thomas = Blanchard: Widow Brady = Young Lady.

28. Beaux Stratagem. Archer = Jones: Scrub = Meadows, from Bath: Aimwell = Abbott: Foigard = Connor: Boniface = Yates: Sullen = Blanchard: Gibbet = Emery: Mrs. Sullen = Mrs. Davison: Cherry = Miss Foote.

Oct. 3. Rob Roy = Yates:— and Rendezvous. Simon = Meadows.

5. Stranger = Young: Peter = Meadows: Mrs. Haller = Lady, who acted Belvidera so successfully at Hay.

17. Exile, revived with alterations—in 4 acts—Daran = Young: Count Ulrick = Egerton: Governor of Siberia = W. Farren: Alltradoff = Liston: Servitz = Fawcett: Alexina = Miss Foote: Katharine = Mrs. Tennant, 1st app. there: Empress = Mrs. Faucit:—with Lying Valet. Sharp = Meadows: Kitty Pry = Mrs. Gibbs:—the Exile was revived for the sake of introducing a grand public entry of the Empress—acted 47 times.

Nov. 6. She Stoops to Conquer. Miss Hardcastle = Mrs. Chatterley, 1st app. there.

7. Blind Boy = Mrs. Chatterley: Molino = Blanchard.

10. Never acted, Venison Pasty—Jones—Liston—Blanchard—Mrs. Gibbs—Mrs. Chatterley—this Farce seems to have been damned.

13. Twelfth Night, with Miller and his Men.

14. Day after the Wedding. Lady Elizabeth = Mrs. Chatterley.

20. Citizen. Old Philpot = W. Farren: Young Philpot = Jones: Maria = Mrs. Chatterley.

26. Virginius = Macready:—his 1st app. this season.

29. Shakspeare's play of the Two Gentlemen of Verona. Proteus (Protheus) = Abbott: Valentine = Jones: Duke = Egerton: Sir Thurio = W. Farren: Launce = Liston: Speed = Blanchard: Julia = Miss M. Tree: Sylvia = Miss Hallande: Lucetta = Miss Beaumont:—acted 29 times——this was not Shakspeare's play, but the Two Gentlemen of Verona degraded to an Opera by Reynolds—not printed—Dryden said of D'Urfey—" let him alone, " he will do something still worse presently."

Dec. 1. Never acted, Two Pages of Frederick the Great. Frederick the Great = W. Farren: Phelps (a rich hotel-keeper) = Fawcett: Theodore = Mrs. Chatterley: Augustus = Miss Foote: Madame Phelps = Mrs. Gibbs: Madame Ritzberg (mother to Augustus) = Mrs. Faucit: Caroline (her daughter) = Miss Love:—acted 24 times——the Two Pages are Theodore and Augustus—Theodore is gay—Augustus is serious—Theodore has plenty of money, as having

been successful at play—Augustus has given all his money to support his mother—he falls asleep with his mother's letter in his hand—the King reads it—he puts a rouleau into the pocket of Augustus—Augustus drops the rouleau—Theodore claims it as having just lost a rouleau—the King interferes—he takes Madame Ritzberg and her family under his protection—this comic piece, in 2 acts, was taken from the French and adapted to the English stage by Poole—the King is a very good character—the rest of the piece has not much to recommend it.

4. Slave. Zelinda = Young Lady, 2d app. there.

6. Two Gentlemen of Verona, 6th time—on this evening, Comer, who played one of the Outlaws, wounded Abbott seriously in the face—Comer was greatly distressed, tho' he was conscious that the accident had happened rather by Abbott's fault than his own—Abbott was less disfigured than was at first expected—he was able to resume his part on the 17th—in the mean time it had been acted by Connor.

Jan. 1. Rob Roy = Macready.

9. Comedy of Errors.

24. Romeo = Macready: Juliet = Miss F. Brunton, 1st app. there.

26. Tempest. Prospero = Young: Ferdinand = Abbott: Hippolito = Duruset: Caliban = Comer: Stephano = W. Farren: Trinculo = Blanchard: Ariel = Miss M. Tree: Miranda = Miss Hallande: Dorinda = Miss Stephens.

Feb. 7. Young was ill and Macready acted Prospero.

14. Never acted, Montrose, or the Children of the

Mist. Capt. Dalgetty = Liston : Ranald of the Mist = Yates : Earl of Montrose (chief of the Royalists) = Connor : Angus Mac Aulay = Comer : Allan (his younger brother) = Abbott : Earl of Mentieth = Duruset : Marquis of Argyle (on the side of the Parliament) = Chapman : Sir Duncan Campbell = Egerton : Donald = Taylor : Erorcht (wife to Ranald) = Mrs. Faucit : Annot Lyle = Miss Stephens : —acted 19 or 20 times——this musical Drama was written by Pocock—it does him no credit, as being unintelligible to those who have not read the Legend of Montrose on which it is founded, and as being less interesting than the Legend itself.

Warner, in his Illustrations of the Novels written by Walter Scott, justly observes—vol. 3 p. 406—" The Legend of Montrose affords one among " many other happy instances, in which the author " has made the local superstitions of his country " subservient to the purpose of grand, gloomy, and " appalling description – the only quarrel which we " feel with the novel, arises from the writer's in- " vincible dislike to the Covenanters—which seduces " him into a false representation of the character of " James Marquis of Argyle, the champion of the " Scotch Puritans—the picture of this nobleman in " the Legend is that of a dark and systematically " cruel chieftain, without honour, generosity, and " even common manly spirit—but history vindicates " his claim to very opposite qualities—it tells us " that he was the first character of the age for poli- " tical courage and conduct – that he was exemplary " in private, and great in public life—that he fought " like a hero, and (when brought to the block by

" the perfidy of Monk) died like a christian * *
" our author's political principles are to be inferred
" from the general tone and spirit of his novels,
" rather than gathered from any direct avowals or
" formal propositions * * they breathe through-
" out that *bland, narcotic Toryism*, which (like the
" bat lulling with its wings while it sucks the blood)
" only requires to become general in a free country,
" in order to extinguish all popular affection for
" Civil and Religious Liberty."

21. Liston was ill and Meadows acted Dalgetty.

March 2. Critic. Don Ferolo = Blanchard.

14. Yates acted Somno, with new Imitations.

19. School for Scandal. Sir Oliver = Fawcett : Joseph = Macready : Sir Benjamin = Farley : Crabtree = Meadows : Moses = Yates : Trip = Comer : Lady Teazle = Mrs. Davison :—rest as Sep. 10 1818.

30. Henri Quatre = Macready : Jocrisse = Meadows.

April 8. Wallace. Douglas = Abbott : Helen = Mrs. Faucit :—with Cherry and Fair Star, 1st time —acted 45 times.

12. Clandestine Marriage. Miss Sterling = Mrs. Gibbs : Fanny = Miss Foote.

15. Macbeth = Young : Lady Macbeth = Mrs. Faucit.

17. Rivals. Lydia = Miss Foote : Julia = Mrs. Davison.

22. Julius Cæsar——25. Lord of the Manor.

30. Love in a Village. Justice Woodcock = Fawcett : Hodge = Emery.

May 8. King Lear, *revived*. Lear = Young, 1st time : Edmund = Abbott : Cordelia = Miss Foote :—

rest as April 13 1820—Tate's alteration is still called Shakspeare's play in the bill—Young had acted Lear at Bath Dec. 20 1820.

9. C. Kemble's bt. Henry 4th pt. 2d, with Coronation.

11. Never acted, Law of Java. Parbaya (a native of Macassar) = Young: Pengoose (an Englishman—servant to Hans Gayvelt) = Liston: Hans Gayvelt (a young Dutchman) = Jones: Major Van Glozen (his uncle—in the service of the Dutch East India company) = Fawcett: Orzinga = Yates: Emperor of Java = Abbott: Agib (captain of his prisons) = Duruset: Snickersnee (a Dutch Serjeant) = Comer: Zaide (wife to Parbaya) = Miss M. Tree: Nourjadee (a female in the Emperor's Haram) = Miss Stephens—acted 11 times—this play, in 3 acts, was written by Colman—he supposes it to take place about 1742—in his advertisement, he tells us that the Dutch gained an influence in Java by sowing disunion among the native chiefs—that in 1774 a Dutch surgeon published an account of the Upas-Tree, and of the manner in which criminals were sent to it—that this account was intended to pass for matter of fact, but is now exploded as a fiction—in the Drama, which is founded on the Dutchman's narrative, it is said that the average of those who get back from the Upas-Tree is at most one in twenty—that the criminal's face is guarded by a mask, with glazed apertures for the eyes—and that if he should inhale the breeze, he must expire——In the 1st act, Parbaya, having been taken within the precincts of the Emperor's Haram, where he was in search of his wife, is condemned to death—but, according to

the Law of Java he is to be pardoned, if he can bring the poison exuded by the Upas-Tree—Orzinga is a Mahometan priest, stationed at the extremity of the habitable country on the road to the Upas-Tree—Orzinga and Parbaya discover that they are father and son—a criminal, who had been to the Upas-Tree, appears at a distance—he is on his return with the poison in a closed urn—he drops down dead—Parbaya takes the urn, and goes back to the capital of Java—Orzinga insists that by a paramount, tho' obsolete, law, Parbaya is entitled not only to his life, but to any boon that he may request—Parbaya claims his wife—the Emperor does not oppose his claim—Orzinga and Parbaya prepare to return to Macassar—Van Glozen recommends his nephew to return to Holland, as being too honest to make his fortune in Java—Colman has here given us another jumble of Tragedy, Comedy, and Opera—the Dutch characters are good—and the whole piece is better than some others of Colman's plays of the same sort.

21. Young's bt. King John = Young: Faulconbridge = C. Kemble: Hubert = Macready: Constance = Mrs. Faucit: with Inkle and Yarico—Young acted Inkle, and sang a duet with Miss M. Tree.

28. Macready's bt. Othello = Macready: Iago = Young: Cassio = Abbott: Brabantio = Egerton: Roderigo = Farley: Desdemona = Miss Foote: Æmilia = Mrs. Faucit: with Marriage of Figaro. Almaviva = Macready.

31. Liston's last bt. at C. G. Way to keep Him. Sir Bashful Constant = Liston, 1st time: Widow Belmour = Mrs. Davison: (rest as Oct. 1 1818)—

previous to the Farce, a Valedictory Address (written by Colman) will be spoken by Mrs. Liston (being her last app. on the stage) assisted by Mr. Liston — after which, Highland Reel, revived. Mac Gilpin = Blanchard, 1st time : Shelty = Liston : Moggy = Miss M. Tree, 1st time.

June 1. Mrs. Davison's bt. Jealous Wife. Oakly = Young : Major Oakly = Fawcett : Charles = C. Kemble : Lord Trinket = Jones : Sir Harry Beagle = Blanchard : Russet = W. Farren : Capt. O'Cutter = Connor : Mrs. Oakly = Mrs. Davison : Lady Freelove = Mrs. Gibbs : Harriet = Miss Foote : with Cymon. Dorcas = Mrs. Davison : Fatima = Mrs. Gibbs.

7. W. Farren's bt. Guy Mannering. Meg Merrilies = Mr. W. Farren : with Love a-la-Mode, in one act. Sir Archy = W. Farren, 1st time : Sir Callaghan = Connor : Squire Groom = Jones : Mordecai = Yates : Charlotte = Miss Foote.

8. The profits of this evening will be appropriated to the suffering provinces in Ireland.

13. For bt. of Mrs. Gibbs, and Yates. Merchant of Venice. Shylock = Young : Anthonio = Macready, 1st time : Gratiano = Yates, 1st time : Nerissa = Mrs. Gibbs, 1st time.

18. Miss Foote's bt. Othello, and Forty Thieves. Mustapha = W. Farren : Ali Baba = Blanchard : Morgiana = Miss Foote..

19. Miss M. Tree's bt. Cymbeline. Posthumus = Macready : Jachimo = Young : Imogen = Miss M. Tree, 1st time.

26. Brandon's bt. Iron Chest. Sir Edward Mortimer = Young : Wilford = Abbott : Adam Winter-

ton = Fawcett : Fitzharding = Chapman : Rawbold = Yates : Samson = Liston : Orson = Emery : Helen = Miss M. Tree, 1st time : with Libertine. Leporello = Meadows.

28. Abbott's bt. Beggar's Opera. Macheath = Madame Vestris : Peachum = Blanchard : Lockit = Emery : Filch = Meadows : — with Husbands and Wives—and John of Paris.

29. (Last night.) Emery acted Edie Ochiltree.

John Emery died in July.

C. G. Aug. 5 1822. Under the Patronage of the Duke of York—For the bt. of the aged parents, and widow with 7 children of the late Mr Emery.

Rivals. Sir Anthony = Munden : Capt. Absolute = C. Kemble : Faulkland = Young : Acres = Liston : Sir Lucius = Jones : David = Wilkinson : Lydia Languish = Mrs. Edwin : Julia = Mrs. Egerton : Mrs. Malaprop = Mrs. Davenport : Lucy = Mrs. Gibbs : — an address, written for the occasion by Colman, will be spoken by Bartley—several songs—after which, Belles without Beaux, or Ladies among Themselves. Mrs. Dashington = Miss Kelly : Virginia = Miss Carr : Eliza = Miss Carew : Mrs. Greendragon = Mrs. Grove : &c.—The whole of the Company, and Band of the English Opera have volunteered their services.

A long list of Subscribers was published with the bill for the day—many persons gave £10—one anonymous person gave £100.

Belles without Beaux was doubtless another version of the French piece from which Ladies at Home was taken—see Hay. Aug. 7 1819.

Emery's characters—selection only.

C. G. 1798-1799. Frank Oatland—Lovegold—Abel Drugger in Tobacconist—Orson in Iron Chest.

1799-1800. Gibbet—Jack Junk—Daniel Dowlas.

Hay. 1800. Zekiel Homespun.

C. G. 1800-1801. John Dory—*Stephen Harrowby in Poor Gentleman.

Hay. 1801. Clod in Y. Q.—Farmer Ashfield.

C. G. 1802-1803. *Dan in John Bull.

1803-1804. John Moody—*Sam in Raising the Wind—Solomon Lob—Silence in Henry 4th—Hodge.

1804-1805. *Giles Woodbine in Blind Bargain—*Tyke—Andrew Bang in Who wants a Guinea?

1806-1807. Caliban—*Gaby Grim in We Fly.

1809-1810. Ralph in Maid of the Mill.

1810-1811. *Ralph Hempseed in X. Y. Z.

1811-1812. Jobson—Barnardine in M. for M.

1812-1813. Pan—Ben—Bullock.

1813-1814. *Tom Tough in for England Ho—Lockit.

1815-1816. *Dandie Dinmont in G. M.

1816-1817. *Sam Sharpset in Slave.

1818-1819. Dougal in Rob Roy—Davy in Bon Ton—*Ratcliff in Heart of Mid-Lothian.

1819-1820. Grimbald—*Moustache in Henri Quatre.

* *Originally.*

Tyke was Emery's grand part—his performance of Barnardine was exquisite, but he is said not to have liked the character—among his other best characters may be reckoned, all the country parts, and particularly the Yorkshiremen, Silence in Henry 4th and Caliban—a very judicious critic said, that he was excellent in some parts, which in the hands of a common actor would have appeared of no importance—such as Gibbet and Lockit.

HAY. 1822.

June 15. For bt. of the Irish Peasantry—Bill of Fare, or For further particulars Enquire Within. Solomon Strutt (a provincial manager) = Terry: Samuel Stingo = Oxberry: Robin Rattletrap = W. West, 1st app. there: Looney Mactwolter = Lee from Dublin: Cicely Homespun and 6 other characters = Mrs. Chatterley:—after which, School for Scandal, and Irishman in London. Murtoch Delany = Lee:—the Bill of Fare was an occasional farcical sketch in one act—acted 12 times.

17. Beggar's Opera. Macheath = Madame Vestris.

19. Suicide. Ranter = Tayleure: Bounce = Lee: Wingrave = Oxberry: Squib = W. West: Nancy = Mrs. Chatterley:—rest as Aug. 29 1820.

21. Stranger = C. Kemble: Mrs. Haller = Mrs. W. Clifford.

24. Mountaineers. Octavian = C. Kemble: with, never acted, Love Letters. Valcour = Leoni Lee: La Fleur = Johnson: Friponez = Oxberry: Robert = Tayleure: Emily = Mrs. Garrick: Lisette = Madame Vestris:—this musical Farce was acted 10 times—it seems not to have been printed.

26. C. Kemble acted Sir Robert Ramble.

July 1. Africans. Selico = Johnson: Mug = Liston: Madiboo = Jones: Berissa = Mrs. Chatterley, 1st time.

3. Never acted, John Buzzby, or a Day's Pleasure. John Buzzby (a hosier and haberdasher) = Terry: Capt. Greville = Jones: Maitland = Johnson: Anderson = Faulkner: Natty Briggs (son to Mrs. Buzzby by her first husband) = W. West: Jingle (an innkeeper) = Oxberry: Simon (his waiter) = Tayleure: Major Aubrey (uncle to Greville) = Younger: Jenny (daughter to Jingle) = Mrs. Chatterley: Mrs. Buzzby = Mrs. Pearce: Cecilia (ward to John Buzzby) = Miss Boyce: Mrs. Anderson = Mrs. Johnson:— acted 18 times — John Buzzby comes to Richmond for the sake of a Day's Pleasure —his pleasure is spoilt, first by Mrs. Anderson, who in a manner forces him to accompany her to Major Aubrey's, and then by the arrival of his wife—Mrs. Anderson, when Julia Courtney, had corresponded with Greville, whom she had known from their childhood—on her marriage she had requested Gre

ville to return her letters—he had refused to do so —she comes to Richmond in the hope of recovering her letters through the interference of Major Aubrey —Maitland and Cecilia are mutually in love—Mrs. Buzzby wants Cecilia to marry her son—Anderson gives Greville a challenge—at the conclusion an explanation takes place to the satisfaction of all parties —John Buzzby promises to consent to Cecilia's union with Maitland——this is an indifferent C. in 3 acts—it was written by Kenney.

10. Spoil'd Child, and Exchange no Robbery.

11. Never acted, Peter Fin, or a New road to Brighton. Peter Fin = Liston : Harry Turtleton = Baker : Frederick Gower (his friend) = Johnson : Morgan (friend to Peter Fin) = Younger : Harriet (daughter to Peter Fin) = Mrs. Garrick : Mary (his old servant) = Mrs. Pearce : Sally = Mrs. Baker :— acted 13 times—Peter Fin is a retired fishmonger— he is to go to Brighton with Jerry Bounce, whom he does not know by sight — Harry Turtleton passes himself on Peter Fin for Jerry Bounce — after the first stage it becomes dark — Peter Fin is carried round London, and at last landed in Bedford Square —he believes himself to be at Brighton— this is too absurd even for Farce—Peter Fin gets out of the house, on the next morning, in spite of the endeavours made to detain him—he finds that he is in Bedford Square—the piece concludes with the union of Frederick and Harriet, but Peter Fin insists that the marriage shall take place at Brighton, as he is determined to see the sea—this F. is printed as Peter Fin's Trip to Brighton—in the titlepage it is said to be written by R. Jones *Esquire* of the Edin-

burgh theatre—this Esquire was for some seasons an inferiour actor at the Hay.

26. Liston acted Peeping Tom, 1st time.

29. Heir at Law. Dr. Pangloss = Terry : Daniel Dowlas = Liston : Dick = Jones : Deborah Dowlas = Mrs. Pearce.

30. Who wants a Guinea? Solomon Gundy = Liston.

Aug. 13. Never acted there, Hypocrite. Dr. Cantwell = Terry, 1st time : Maw-worm = Liston : Charlotte = Mrs. Chatterley.

21. Green Man——22. School for Scandal.

26. Never acted, Family Jars. Porcelain (a dealer in China) = Terry : Delph (his foreman) = Liston : Benedick (son to Porcelain) = Leoni Lee : Diggory (son to Delph) = Oxberry : Emily (daughter to the late Capt. Seaforth, and privately married to Benedick) = Mrs. Garrick : Liddy (daughter to an Irish labourer, and privately married to Diggory) = Mrs. Pearce :—acted 19 times—— Porcelain intends to leave off business—he wants his son to marry the daughter of his partner—Delph wants his son to marry Lucy Lutestring—Benedick engages Delph to tell his father that he is already married—Diggory begs Porcelain to tell his father that he is already married—Porcelain sees Liddy, mistakes her for his son's wife, and is naturally displeased that his son should have married such a woman—Delph sees Emily, mistakes her for his son's wife, and is pleased that his son should have married a lady—at the conclusion, the mistakes are cleared up, and the young people forgiven—this is a poor F. by —— —it has been printed at New York.

31. Rise and Fall, with Barber of Seville.

Sept. 9. Never acted, Morning, Noon, and Night, or the Romance of a Day. Lord Scribbleton = Liston: Shark = Terry: Sir Simon Saveall = Williams: Capt. Sanguine = Johnson: Patrick (his servant) = Lee: Baptiste (servant to Lord Scribbleton) = W. West: Earl of Avadavat (father to Lord Scribbleton) = Tayleure: Grampus (an innkeeper—secretly connected with a gang of Smugglers and Wreckers) = Hammond: Lydia (daughter to Sir Simon) = Miss Paton: Amelia (wife to Sanguine) = Mrs. Johnson: Fanny (daughter to Grampus) = Mrs. Garrick: Lucy (maid to Lydia) = Mrs. Jones: Goody Shoreham = Mrs. Pearce:—acted 12 times—the scene lies on the Cornish coast—Lord Scribbleton is a writer of horrid romances—his father and Sir Simon wish him to marry Lydia—he determines to go to Sir Simon's incog.—on his road thither, he stops at Grampus'—he and Capt. Sanguine are shown into the same room—each of them takes the other for a highwayman—a bailiff arrests Lord Scribbleton, supposing him to be Sanguine—Shark had been a wrecker and a rascal—he is now penitent—he saves Amelia from being robbed by Grampus and his gang—at Night, Sanguine and Patrick lose their way—they get to Sir Simon's—Sir Simon mistakes Sanguine for Lord Scribbleton—Lord Scribbleton is brought to Sir Simon's, and mistaken for a highwayman—Shark conducts Amelia to a cave under Sir Simon's house—they ascend from the cave, through a trap door, into Sir Simon's cellar—the principal characters are assembled together, and the mistakes set to rights—this Op., in 3 acts, was written by

T. Dibdin—it is a poor piece, not good enough even for an Opera.

14. Lyar. Young Wilding = C. Kemble.

30. Liston's bt. Pigeons and Crows—with Marriage of Figaro—Liston's Address on an ass—and (never acted there) Harlequin Hoax. Harlequin = Liston.

Oct. 13. Tayleure's bt. Rob Roy = Terry : Dougal = W. West : — with Match-making, and (by permission of Elliston) a laughable Burlesque, called Rumfuskin.

11. Mrs. Chatterley's bt. Belle's Stratagem. Doricourt = C. Kemble : Hardy = Terry : Letitia Hardy = Mrs. Chatterley :—with, never acted there, Twelve Precisely, or a Night at Dover. Sir Frederick Frisky = Baker : Brass (his valet) = W. West : Amelia Wildlove = Mrs. Chatterley : Katty O'Carrol = Mrs. Chatterley : Marchioness de Grenouille = Mrs. Chatterley : Capt. Wildlove = Mrs. Chatterley : Marquis de Grenouille = Mrs. Chatterley : Peggy (Amelia's maid) = Miss Wood :—after which, Poor Soldier. Patrick = Madame Vestris : Father Luke = Lee :—Lee acted very well.

Twelve Precisely is a moderate piece, in one act, by Milner—it came out at the Olympic, Jan. 1st, 1821—Mrs. Chatterley acted Amelia—Sir Frederick and Amelia were to have been married—after the wedding day had been fixed, Sir Frederick had gone to Paris — Amelia determines to follow him — she arrives at an inn in Dover — Sir Frederick arrives at the same inn, on his return from France — Amelia disguises herself, first as an Irish female servant — then as a French Marchioness—next as her own

brother — and lastly as a French Marquis — Amelia in each of her assumed characters, appoints Sir Frederick to meet her at Twelve Precisely — the clock strikes Twelve — Amelia enters in her proper character, and is reconciled to Sir Frederick.

14. Three Weeks after Marriage. Sir Charles Racket = Elliston : Drugget = Williams : Lady Racket = Mrs. Glover.

15. (Last night). X. Y. Z, by permission.

BATH 1821-1822.

The theatre opened with a strong Company— Hamblin, Vining, Mrs. Bunn and Miss Lydia Kelly were engaged — they proved a great acquisition — Miss Jarman had recovered her health--Mrs. Weston and Younger, with about 9 others had left—Younger was much missed, as his substitute was very inadequate to his situation.

Oct. 31. Iron Chest. Bartley acted Fitzharding very well.

Nov. 7. Much ado. Benedick = Frederick Vining from Norwich : Beatrice = Miss L. Kelly, 1st app there.

9. Rivals. Capt. Absolute = Vining : Faulkland = Hamblin : Julia = Miss Jarman : — the scenes between Hamblin and Miss Jarman were very well acted.

21. West Indian. Belcour = Vining : — this was his best part—with Miller's Maid — this poor Melodrame came out at the English Opera House in the summer.

24. Midnight Hour. Marquis = Vining : Flora = Miss L. Kelly—she acted very well—her forte lay in Chambermaids.

26. Winter's Tale. Leontes = Hamblin : Florizel = Vining : Hermione = Mrs. Bunn : Perdita = Miss Jarman.

Dec. 15. First time, Kenilworth, or England's Golden Days. Earl of Leicester = Hamblin : Richard Varney = Bennett : Anthony Foster = Williams : Tresylian = Vining : Michael Lambourne = Woulds : Goldthred = Thorne : Wayland = Evans : Walter Raleigh = Cooke : Nicholas Blount = Ayliffe : Giles Gosling = Egan : Sussex = Matthews : Lord Hunsden = Johnson : Burleigh = Phillips : Queen Elizabeth = Mrs. Bunn : Amy = Miss Jarman : Janet Foster = Miss Carr : Cicely = Miss Tunstall : Dutchess of Rutland = Miss Boyce :—this play in 4 acts was compiled from the 3 pieces founded on the celebrated novel, and brought out at C. G., the Adelphi, and Surrey theatres—some very judicious alterations aud improvements were made—particularly as to the catastrophe—Janet, being told by her father that Varney was drinking below, removes the beams which support the trap, in order to secure Amy for the night—Varney, who was really above,

falls through the trap—Leicester, &c., rush in—and Amy appears in safety—then followed the Banquet at Kenilworth—which was a representation of the last scene of the Coronation at D. L., and but little inferiour to it — the seats in two of the boxes were removed, to enable the Champion to pass through them on horseback—a platform was raised over the pit as at D. L. — Kenilworth was very successful — it was the grandest spectacle ever exhibited at a provincial theatre — Mrs. Bunn was excellent in Queen Elizabeth, and the whole play was well acted —no expense had been spared—several new scenes were painted by Grieve—the Canopy had been really used by George the 3rd—this play and the Heart of Mid-Lothian, as acted at Bath, are by far the best pieces which have been compiled from the novels written by Walter Scott—it is a pity that they are not printed.

At C. G. the incidents were sadly huddled together —which was rather the fault of the manager than the compiler, the former having insisted that Kenilworth should come out as an afterpiece—the manner in which Amy was preserved, was badly contrived— a fortunate catastrophe was brought about by a change of mind on the part of Anthony Foster, who caused Varney to fall down through the trap instead of Amy.

Oxberry published his Kenilworth in 1824, with the D. L. cast—it was not the piece acted at D. L. —Kenilworth, as acted at Bath, was brought out at Dublin with success in 1822—Mrs. Bunn was Queen Elizabeth.

Jan. 7. Charles Kemble acted Hamlet.

9. Venice Preserved. Jaffier = C. Kemble : Pierre = Hamblin : Belvidera = Mrs. Bunn : with (never acted there) December and May—this piece was not so well received as it deserved to be—see C. G. May 16, 1818.

11. Jane Shore. Hastings = C. Kemble : Dumont (for that night only) = Hamblin : Gloster = Bennett : Alicia = Mrs. Bunn.

12. Way to keep him. Lovemore = C. Kemble.

14. King John = Hamblin : Faulconbridge = C. Kemble : Constance = Mrs. Bunn.

16. Inconstant. Young Mirabel = C. Kemble : Duretete = Vining : Old Mirabel = Williams : Bisarre = Miss L. Kelly :—C. Kemble acted very finely when rescued from the Bravoes—he first displayed the excess of joy, and then, sank on Duretete with a sort of hysteric affection, as if human nature could not bear the acme of delight beyond a certain time.

18 & 19. C. Kemble acted Lovemore, and Lord Townly—C. Kemble acted all his parts well, but did not bring good houses, except to the Way to keep him, and when assisted by Aladdin—Jane Shore did not pay the expenses—Aladdin was revived on the 16th—Miss Jarman was Aladdin.

25. Bashaw and the Bear. This comic Extravaganza (as it is properly called) is better calculated to please the gallery than the boxes—it came out at the Adelphi theatre in 1821, as Bruno, or the Sultan's Favourite.

30. Witch of Derncleugh. Dirk Hatteraick = Bartley : Meg Merrilies = Mrs. Bunn—Mrs. Bunn acted very well- Bartley excellently—this Opera in three acts, is founded on the novel of Guy Manner-

ing—it is said in the bill to have been acted at Paris with unbounded success, and subsequently to have been translated, and acted at the English Opera House, in the last summer.

Feb. 2. Love's Dream. Frederick Easy = Vining: Henry Morton = Thorne: Simon, his servant = Woulds: Dormer = Ayliffe: Cecilia (daughter to Dormer) = Miss L. Kelly:—Henry and Cecilia were mutually in love, but a frivolous quarrel had taken place between them, and Cecilia, to oblige her father, had consented to marry Frederick—Frederick invites Henry to Dormer's house—as the house is full of other guests, it is agreed that Henry and Simon should sleep in a pavilion—the gardener had sworn that he had seen a figure in white frequently enter the pavilion at night and disappear in the morning—when Henry and Simon are retired to the pavilion, Cecilia enters, walking in her sleep—Henry discovers from her conversation, that she is still in love with him—at the conclusion, Frederick resigns Cecilia to Henry—this is a moderate Op. in two acts—it was taken from the French, and brought out at the English Opera House, July 5, 1821—the original cast was—Frederick = Wrench: Henry = Pearman: Simon = Harley: Dormer = Grove: Cecilia = Miss Kelly.

4. For benefit of Williams. Road to Ruin. Old Dornton = Bartley: Harry Dornton = Hamblin: Silky = Williams: Sophia = Miss Jarman: with (never acted there) Tereza Tomkins, or the Fruits of Geneva—a burlesque Melo-drama, in 3 acts, by Moncrieff—this poor piece was written to ridicule Therese, or the Orphan of Geneva—the titlepage

does not say at what theatre it was brought out—but it seems to have been at the Olympic—on this evening it was not hissed, but it was generally disapproved of, and before it was finished, scarcely any body was left in the boxes.

9. Miss Jarman's bt. Belle's Stratagem. Doricourt = Hamblin: Hardy = Bartley: Flutter = Vining: Letitia Hardy = Miss Jarman: Mrs. Racket = Miss L. Kelly:—Miss Jarman had a good benefit—but not so good as she deserved.

16. Hamblin's bt. Damon and Pythias. Hermion = Mrs. Hamblin—late Miss Blanchard of this theatre.

19. Miss L. Kelly's bt. Bold Stroke for a Husband. Julio = Vining: Don Cæsar = Williams: Olivia = Miss Kelly, from D. L.: Minette = Miss L. Kelly:—with Blind Boy, by Miss Kelly.

22. Mrs. Bunn's bt. Kenilworth—the house overflowed in all parts.

26. Kenilworth, 19th time—if Mrs. Bunn had not left Bath, Kenilworth would probably have been acted once a week for the season.

March —. Liston acted 8 nights.

23. Never acted there, Two Gentlemen of Verona. Protheus = Vining: Valentine = Hamblin: Thurio = Bennett: Launce = Liston: Speed = Woulds: Sylvia = Miss L. Kelly: Julia = Miss Jarman: Lucetta = Miss Boyce:—with Bombastes Furioso, by Liston:—the play was acted as written by Shakspeare, and not as mangled at C. G.—Liston played very well—but he was obliged to pull the dog hard by the chain, which spoiled the effect.

April 8. Romeo and Juliet. Romeo = Hamblin : Mercutio = Vining : Juliet = Miss Dance.

17. Montrose—the great success of Kenilworth induced the manager to get up Montrose at a considerable expense—but he was very wrong in bestowing much beautiful scenery on so poor a piece.

May 27. Mrs. Bunn being returned from Ireland, Kenilworth was acted 5 times.

June 1. Miss Wilson's bt. Never acted upon any stage, Clemenza, or the Tuscan Orphan. Lord Edward Dudley = Vining : Marquis Rinaldo (a Venetian) = Hamblin : Count Scevola (his friend) = Matthews : Anselmo (a priest) = Egan : Rosino (a magician) = Charlton : Clemenza (a noble lady of Florence) = Miss Dance : Lady Constance Dudley = Miss Jarman :—acted but once—the scene lies in Switzerland—Dudley and Rinaldo are in love with Clemenza—she is in love with Dudley—Dudley had given Rinaldo his life at the battle of Placenza—— this T. is mere dialogue till the last scene of the 4th act, when Dudley and Rinaldo fight—Rinaldo is disarmed—Dudley restores his sword and Rinaldo immediately stabs him—he falls apparently dead—Rinaldo carries off Dudley's military cloak—in the 5th act Rinaldo enters dressed in the said cloak—Scevola kills him supposing him to be Dudley—Clemenza, on seeing the corpse, which she conceives to be Dudley's, becomes distracted—in the last scene Dudley enters pale and exhausted—Clemenza recovers her senses—in the play as printed, the catastrophe is happy—in representation Dudley died, and Clemenza relapsed into madness.

Clemenza was written by Dr. Ainslie, who turned Pizarro into blank verse—(see D. L. May 24 1799) —in representation it was dull to the last degree—in perusal it appears to rather better advantage, for some parts of the language are certainly well written—in the 1st act the author's friends endeavoured to support it—the 2d, 3d and 4th acts were heard with apathy—in the 5th a ludicrous circumstance occurred —Hamblin had been particularly cautioned not to die too forward on the stage, but in spite of this caution he died in such a manner, that a drop scene left his legs in the sight of the audience—if this play had come out at D. L. or C. G. it would perhaps never have been finished.

June —. Kean acted 7 nights.

18. New way to Pay Old Debts. Sir Giles = Kean: Wellborn = Vining :—Kean did not attract—he was much disgusted at his reception, and with great reason—on this night the house was very bad—Kean was so cut up, that he did not play in force till the last act.

19. De Monfort. De Monfort = Kean: Rezenvelt = Vining: Jane de Monfort = Miss Dance :— this play had been altered by the author to suit Kean—instead of dying, as in the original 5th act, he was for a long scene on the stage with the body of Rezenvelt, and latterly left alone with it—after his last speech, he threw himself down, and the curtain fell—it did not exactly appear whether he was supposed to die or not—the alteration was much for the worse—Kean's part was made more prominent— Jane was thrown into the back ground—Kean was

very great when he heard Rezenvelt's foot on the stairs—when he said to Conrad "I will believe "them"—very fair in his apology to Rezenvelt—and fine in some few speeches in the 5th act—Miss Dance played very well—she reminded one strongly of Mrs. Siddons—she did not strike on her 1st appearance, but she had improved greatly—and the manager offered her a handsome engagement for the next season.

21. King Lear = Kean :—Kean is said to have played Lear very differently on different nights—on this night he certainly played well—his personal appearance was better than Kemble's or Young's, and his manner more natural—in the mad scenes he seemed to copy Murphy's account of Garrick.

22. Kean's bt. Roman Actor. Paris = Kean :—after which, Mountaineers, and Waterman—Kean acted Octavian and Tom Tug—his Octavian was not capital—the Roman Actor should have been after the play—it was over before people were seated in the boxes, and the house quiet.

— Warde acted 4 nights—he was well received by his old friends, but did not greatly attract.

In the course of the season Miss Dance had acted Mrs. Haller—Juliana—Lady Teazle—Angela—Maria Darlington—Julio in Deaf and Dumb—Lady Amaranth—Miss Rusport, &c.

Bennett had not improved—he had very good abilities, and a great versatility of talent, but was idle—Miss Wilson had acted about 7 times in April and May—Miss Jarman left Bath at the close of the season, and was engaged at Dublin—she was a

favourite with the Bath audience, and very deservedly.

D. L. 1822-1823.

Oct. 16. An occasional address written by Colman, and spoken by Terry—his 1st app. there—School for Scandal. Sir Peter = Terry: Sir Oliver = Dowton:—with Poor Soldier. Patrick = Madame Vestris: Darby = Harley.

17. Hamlet = Young, 1st app. there: Polonius = Terry: 1st Gravedigger = Dowton: Ophelia = Madame Vestris, 1st time.

19. Road to Ruin. Goldfinch = Harley: Old Dornton = Dowton: Young Dornton = Elliston: Silky = J. Barnes, from Hay.: Sulky = Terry: Widow Warren = Mrs. Harlowe: Sophia = Mrs. H. Hughes, from Exeter, 1st app.:—with Agreeable Surprise. Lingo = Harley: Mrs. Cheshire = Mrs. Harlowe: Cowslip = Mrs. H. Hughes.

21. Rolla = Young:—with Giovanni in London.

22. Munden acted Old Dornton—his 1st app. since his late indisposition—with Paul and Virginia. Dominique = Harley, 1st time.

24. Wild Oats. John Dory = Terry, 1st time: Ephraim = Harley, 1st time.

26. Suspicious Husband. Strictland = Pope: Clarinda = Mrs. Davison: Lucetta = Miss Copeland.

30. Macbeth = Young:—with Past Ten o'Clock.

31. Never acted there, Rendezvous. Simon = Harley.

Nov. 1. School for Scandal. Sir Peter = Munden: Crabtree = Terry, 1st time: Lady Teazle = Mrs. Davison.

6. Never acted, Two Galley Slaves. François = Cooper: The Unknown = Terry: Maximilian Macaroon (village postmaster) = Harley: Blaise = Knight: Clara = Mrs. W. West:—acted 11 times—in the 1st act, Clara, a young widow, is married to François, who had been received into her house about 7 years before under suspicious circumstances, but whose conduct from that time had been exemplary—on the day of the wedding, a slave, (the Unknown) who had made his escape from the gallies, recognises François—he receives a purse, and promises to depart—instead of which he robs the house—François and the slave fight—the former is wounded in the shoulder, and on his wound being examined it appears that he was branded with C. F. as a convicted felon—in the 3d act we find that François had been condemned to the gallies for crimes which his brother had committed, and from the imputation of which, he had not attempted to vindicate himself—this is unnatural—but on the whole this Melo-drama is not a bad one—see C. G. Nov. 6.

11. Richard 3d = Kean, his 1st app. this season.

12. Provoked Husband. Lord Townly = Elliston:

Sir Francis = Dowton : Manly = Cooper, 1st time : John Moody = Munden : Count Basset = S. Penley : Squire Richard = Knight : Lady Townly = Mrs. Davison : Lady Grace = Mrs. W. West, 1st time : Lady Wronghead = Mrs. Harlowe : Miss Jenny = Miss Copeland—on Dec. 10 she was announced in the bill as Mrs. Fitzwilliam.

14. Is he Jealous ? Belmour = S. Penley : Harriet = Madame Vestris, 1st time : Rose = Mrs. Orger : Mrs Belmour = Miss Smithson.

15. Othello = Kean : Iago = Gentleman, from Liverpool : Cassio = Terry, 1st time.

16. Kean acted Sir Giles Overreach.

21. Siege of Belgrade.

23. Love in a Village. Justice Woodcock = Dowton : Rosetta = Mrs. Austin, from Dublin.

27. Othello. Othello = Kean : Iago = Young.

29. Venice Preserved. Jaffier = Kean : Pierre = Young : Belvidera = Mrs. W. West.

30. Guy Mannering. Dominie Sampson = Harley : Dandie Dinmont = Rayner, from York and Birmingham.

Dec. 3. Spoil'd Child. Little Pickle = Miss Clara Fisher, 1st app. there : Tag = Harley : —Clara Fisher came on the stage when very young indeed—she was still a child—as such she played wonderfully well—but it was quite ridiculous to see her play with men and women, that is to say in parts which ought to have been represented by a grown person—see her bt. at D. L. April 7th—and the conclusion of the season at Bath.

5. First time, Old and Young. Wilmot (an old bachelor) = Terry : Peter (his gardener) = Knight :

Charles Mowbray (nephew to Wilmot) = Mercer: Peggy (servant to Wilmot) = Mrs. Orger: Matilda Mowbray (a child) = Miss Clara Fisher:—assumed characters—Master Hector Mowbray = Miss Clara Fisher: Master Gobbleton Mowbray = Miss Clara Fisher: Master Foppington Mowbray = Miss Clara Fisher—acted 23 times—15 years before this piece begins, Mowbray had married without his uncle's consent—Wilmot is now reconciled to him—Mowbray, on coming to his uncle's house, learns from the servants that his uncle had been informed that he was left a widower with ten children — in fact, his wife is alive, and he has only one child — Mowbray makes his exit, but leaves Matilda behind — Matilda is introduced to Wilmot in her 3 assumed characters, and lastly in her own dress — at the conclusion, Wilmot tells his nephew that the boys are troublesome, and must leave his house—but that he wishes Matilda to remain—Matilda explains what she had done—this F. was expressly written to display the talents of Clara Fisher—in this point the author has been very successful—nothing could be better than her performance in the assumed characters—and as they were all children, there was no drawback, as in the other cases.

13. Othello. Cassio = Cooper, 1st time:—Cassio must have been quite out of Terry's line.

14. Kean acted Hamlet.

16. Three Weeks after Marriage. Sir Charles Racket = Elliston: Drugget = Dowton: Lady Racket = Mrs. Davison.

17. Way to get Married. Capt. Faulkner =

Cooper, 1st time: Caustic = Terry: Dick Dashall = S. Penley: Clementina = Mrs. Glover.

19. Never acted, Tale of other Times, or Which is the Bride? Sigismund (reigning Prince of Lithuania) = Braham: Zumirski (formerly guardian to the prince) = Cooper: Carolstein (Seneschal of Sweden) = Terry: Jemmicrow (a veteran soldier) = J. Barnes: Herman (his nephew) = Madame Vestris: Willibald = Fitzwilliam: Phedora (a Swedish princess) = Mrs. Austin: Oswena (daughter to Zumirski) = Mrs. W. West: Beatrix (wife to Jemmicrow) = Mrs. Harlowe: Jutta (sister to Herman) = Miss Povey:—acted twice — this piece was written by Dimond—it was quite as good as the generality of Operas—the story was romantic and not calculated for a regular Drama, but suited to an Opera or Melodrame — the author offered the part of Jemmicrow to Harley, who declined it as too serious for him—it was offered to Munden, who considered himself as affronted by having a part offered to him which Harley had declined—Dowton would not act what had been declined by two persons—and Knight made some excuse — Jemmicrow in the hands of Munden or Dowton would have been an effective character — unfortunately the interest of the Opera lay chiefly on Phedora—Mrs. Austin spoke so badly that the audience could hardly understand what she said—Madame Vestris was the support of the piece —after Christmas she was engaged at the Opera House—Elliston proposed to substitute some person in her room, but the author requested that the piece might be laid aside.

27. Dramatist. Lord Scratch = Terry, 1st time.

28. Busy Body. Marplot = Harley: Sir Francis Gripe = Munden: Sir George Airy = Cooper: Miranda = Mrs. Davison.

Jan. 1. Road to Ruin. Harry Dornton = Elliston:—Elliston had been nursing himself in bed all the day—he came to the theatre about 5, and fell down in an Epileptick fit—his friends were forced to make him up a bed in the theatre—he gave no symptoms of recovery till noon the next day—they got him home about three.

2. Haunted Tower, and Frighten'd to Death.

3. Macbeth = Young:—with Modern Antiques.

4. Never acted, Simpson and Co. Simpson = Terry: Bromley = Cooper: Mrs. Bromley = Mrs. Davison: Mrs. Simpson = Mrs. Glover: Mrs. Fitzallan (a young widow) = Mrs. W. West: Madame La Trappe = Mrs. Orger:—acted 32 times—— Bromley, the younger partner of Simpson, under the assumed name of Capt. Walsingham, had endeavoured to force himself into the acquaintance of Mrs. Fitzallan, whom he fell in love with at the Opera—from particular circumstances, the suspicion falls on Simpson instead of Bromley—in this consists the humour of the piece—at the conclusion, Bromley acknowledges his fault, and promises to behave better for the future—the discovery is concealed from Mrs. Bromley—this C. in 2 acts was written by * * it is very far from a bad piece, but it met with more success than it deserved.

6. Revenge. Zanga = Young: Alonzo = Cooper, 1st time: Leonora = Mrs. W. West.

14. Never acted, Augusta, or the Blind Girl—Cooper—S. Penley— Knight — Mrs. Davison and

Mrs. W. West—this Drama, in 3 acts, was acted twice.

20. Kean acted L. J. Brutus.

21. Elliston's 1st app. since his severe indisposition.

22. Cymbeline. Posthumus = Kean: Jachimo = Young: Belarius = Terry: Guiderius = Cooper: Arviragus = Mercer: Pisanio = Younge: Cymbeline = Powell: Cloten = S. Penley: Caius Lucius = Pope: Imogen = Young Lady, 1st app. on any stage.

28. She Stoops to Conquer. Hardcastle = Munden: Tony Lumpkin = Liston, 1st app. there: Marlow = Cooper: Hastings = S. Penley: Miss Hardcastle = Mrs. Davison: Mrs. Hardcastle = Mrs. Harlowe: Miss Neville = Mrs. H. Hughes.

29. Cymbeline. Imogen = Mrs. W. West, 1st time.

Feb. 1. Terry acted Hardcastle.

4. Never acted there, Exchange no Robbery. Sam Swipes = Liston: Sir C. Cranberry = Terry: Sir Lennox Leinster = Fitzwilliam: Capt. Littleworth = S. Penley: Swipes = J. Barnes: Lamotte = Gattie: Lady Cranberry = Mrs. Glover: Miss Melrose = Miss Smithson: Mrs. Swipes = Mrs. Orger: Lapelle = Mrs. H. Hughes.

5. Macbeth = Kean:—with (never acted there) Killing no Murder. Buskin = Harley, 1st time: Apollo Belvi = Liston.

6. Heir at Law. Dr. Pangloss = Harley: Lord Duberly = Liston: Dick Dowlas = S. Penley: Zekiel Homespun = Knight: Kenrick = Fitzwilliam: Cicely Homespun = Mrs. H. Hughes.

8. Merchant of Venice. Shylock = Kean: Anthonio = Pope: Bassanio = Cooper: Gratiano = S. Penley: Launcelot = Liston: Portia = Mrs. W. West.

10. King Lear. In obedience to the suggestions of men of literary eminence, from the time of Addison, that the original 5th act of this Tragedy should be restored, the Proprietor deems it his duty to pay deference to such opinion—and on this evening Kean will conclude the character of Lear, as originally written by Shakspeare. Lear = Kean: Edgar = Cooper: Edmund = Younge: Kent = Terry: Gloster = Powell: Oswald = S. Penley: Page to Goneril = Miss Cooper: Page to Regan = Miss G. Carr: Cordelia = Mrs. W. West: Goneril = Mrs. Glover: Regan = Mrs. Knight:—Kean could not carry Mrs. W. West without difficulty—this is said to have set the audience into a laugh, which continued till the curtain dropt—this attempt to restore the original 5th act does Elliston credit—*perhaps* some more of Tate's interpolations were omitted, as Arante does not appear in any of the bills—the two pages should have been omitted——When Kean played Lear at Bath in the preceding season, he and the manager were both desirous to restore the original 5th act, but there was not time to make the alteration.

11. Guy Mannering. Dominie Sampson = Liston: Dandie Dinmont = Sherwin from York.

15. Never acted, Deaf as a Post. Tristram Sappy = Liston: * * = Cooper: * * = Penley: Old Walton = Gattie: Sophy Walton = Miss

Cubitt: Amy Templeton = Miss Smithson: Mrs. Plumpley = Mrs. Harlowe: Sally Mags = Mrs. Orger:—acted 12 times——this F. seems not to have been printed—the foundation of it was evidently borrowed from the Deaf Lover—on the 4th of March it was cut down to one act—see D. L. Nov. 13 1823.

22. Rob Roy Macgregor. Rob Roy = Cooper: Bailie Nicol Jarvie = Liston: Dougal = Terry, 1st time: Sir Frederick Vernon = Pope: Helen Macgregor = Mrs. W. West.

24. King Lear—with the original passages of Shakspeare restored—at the bottom of the bill for the next night, the restored passages are said to have been received with encreased enthusiasm—but Elliston's puffs are not to be depended on.

25. Never acted there, Love, Law, and Physic. Lubin Log = Liston: Flexible = Harley, 1st time: Andrew = Knight: Mrs. Hillary = Mrs. Orger.

March 10. King Lear, with original passages restored.

13. Never acted there, Marriage of Figaro. Count Almaviva = Elliston: Figaro = Liston: Antonio = Harley: Cherubino = Mrs. H. Hughes, 1st time: Susanna = Miss Stephens: Countess = Mrs. Austin.

22. Haunted Tower. Edward = Harley.

31. Castle Spectre. Osmond = Cooper.

April 7. Miss Clara Fisher's bt. Duenna. Isaac (for that night only) = Miss Clara Fisher:—she also acted Bombastes Furioso, and Actress of All Work.

10. Cabinet. Peter = Dowton : Whimsiculo = Harley.

14. Stranger = Young : Solomon = Terry : Peter = Harley : Mrs. Haller = Mrs. W. West.

May 7. Hypocrite. Dr. Cantwell = Dowton : Col. Lambert = Cooper : Darnley = S. Penley : Mawworm = Liston : Charlotte = Mrs. Davison.

8. Young's bt. Venice Preserved, with Marriage of Figaro (compressed) and Devil to Pay. Jobson = Dowton : Nell = Mrs. Davison.

13. Not acted 16 years, Travellers. Zaphimiri = Cooper : O'Gallagher = Fitzwilliam : Delvo = Harley : Ben Buntline = Dowton : Marchioness Merida = Mrs. Davison.

12. Never acted, " £8 10s. 1d. if quite convenient"—Liston — Cooper — Fitzwilliam, &c. — this Farce was acted but once.

19. At English Opera-House—for the bt. of the family of George Carr late Prompter of D. L., whose premature death has left a widow and family of 14 children, 10 of whom are utterly destitute—under the patronage of the Duke of York, Dukes of Bedford and Montrose, &c. — Marriage of Figaro and Simpson and Co.—the benefit was a good one, but not so good as might reasonably have been expected—Carr had been a very good Prompter.

22. All the World's a Stage—with the additional scene as acted at C. G. Diggery = Liston : Miss Kitty Sprightly = Mrs. Davison.

27. For bt. of Miss Stephens. Lord of the Manor. Young Contrast = S. Penley : La Nippe = Harley : Annette = Miss Stephens : Moll Flagon = Mr. Liston.

June 2. Liston's bt. Never acted there, Africans. Selico = Cooper : Mug = Liston : Torribal = S. Penley : Madiboo = Harley : Berissa = Mrs. W. West : Darina = Mrs. Glover :—all first time but Liston—with (by permission) Family Jars.

3. Braham's bt. English Fleet. Mainmast = Dowton, 1st time.

4. Mrs. Davison's bt. West Indian. Belcour = Elliston : Major O'Flaherty (for that night only) = Webb : Charlotte Rusport = Mrs. Davison :—with Katharine and Petruchio. Petruchio = Young : Grumio = Terry, 1st time : Katharine = Mrs. Davison.

5. Elliston's bt. Not acted 6 years, Surrender of Calais. Eustace de St. Pierre = Kean : La Gloire = Elliston : Ribaumont = Cooper : O'Carroll : = Fitzwilliam : 1st Carpenter = Terry : Julia = Mrs. W. West :—with Blue Devils. Megrim = Young, 1st time : (he had played the part at Bath Feb. 19th) James = Knight : Annette = Mrs. Davison, 1st time : —and No Song no Supper. Endless = Harley

11. Town and Country. Reuben Glenroy = Kean : Plastic = S. Penley : Cosey = Dowton.

14. For bt. of the Stage Manager. Othello. Desdemona = Mrs. Young, from New York, &c.—her 1st app. in England.

16. King Lear, with original passages restored.

17. Harley's bt. Rivals. Sir Anthony = Dowton : Capt. Absolute = Elliston : Faulkland (for that night only) = Young : Acres = Harley : Lydia Languish = Mrs. W. West : Julia = Mrs. Davison : with (by permission) Brother and Sister. Pacheco = Harley, 1st time.

18. For bt. of Knight and Cooper. Adelgitha. Guiscard = Young : Lothair = Kean : Michael Ducas = Cooper : Adelgitha = Mrs. W. West : with (not acted 20 years) Hob in the Well. Hob (in the Somersetshire dialect) = Knight.

23. Terry's bt. Alexander the Great = Kean : Clytus = Young : Lysimachus = Cooper : Cassander = Terry : Statira = Mrs. W. West : Roxana = Mrs. Glover.

24. Fitzwilliam's bt. As you like it. Touchstone = Fitzwilliam : Jaques = Cooper : Orlando = Elliston : Duke Senior = Pope : William = Knight : Rosalind = Mrs. Fitzwilliam, 1st time : with Inkle and Yarico. Inkle = Cooper : Trudge = Fitzwilliam : Sir Christopher Curry = Dowton : Wowski = Mrs. Fitzwilliam.

30. (Last play) Richard 3d, and Turn Out.

C. G. 1822-1823.

Henry Harris is said to have given up C. G. to Charles Kemble's management for 7 years, and to have received security that a certain sum (according

to the average profits) should be paid him, whether the theatre should succeed or not—Old Harris died Oct. 1 1820—Reynolds says that he had seceded from the management some time before his death.

Oct. 1. (First night) Twelfth Night. Sir Andrew Aguecheek = Blanchard : Sir Toby Belch = Bartley, 1st app. there : Olivia = Miss Love.

2. Speed the Plough. Sir Philip Blandford = Egerton : Sir Abel Handy = W. Farren : Bob Handy = Jones : Henry = Abbott : Susan Ashfield = Miss Foote : Farmer Ashfield = Evans from Bath, 1st app. :—Evans had been Clerk to an Ironmonger with a good salary—having acted 2 or 3 times with some success, he gave up his situation and took to the stage—he had been engaged one season—he was a young man of some promise, but wanted practice extremely—his forte lay in such parts as Zekiel Homespun, but he had a very good voice, and *spoke* even Tragedy with propriety—C. Kemble, having lost Liston, requested the Bath Manager to set Evans at liberty—Evans was probably much delighted with the offer of an engagement at C. G., not considering that all which glitters is not gold—he had not been long in his new situation, before the manager, with a strange want of judgment, cast him for Squire Tally-ho—he totally failed, and from that time to the end of the season, he seldom had a part given to him, which it must not have been a mortification to him to act—whereas if he had continued at Bath 4 or 5 years, he would probably have been fit for a London situation, when a vacancy might occur—Evans' fate should be a warning to others not to be too eager for a London engagement—improve-

ment ought to be the first object with every young performer—improvement can only be obtained by practice—and a performer of any talent is sure to have a much greater variety of parts at Bath or York, than he can possibly expect at D. L. or C. G.

3. Clandestine Marriage. Miss Sterling = Mrs. Gibbs: Fanny = Miss Foote.

4. Two Gentlemen of Verona. Launce = Meadows.

7. Hamlet = C. Kemble: 1st Gravedigger—Fawcett.

8. Jealous Wife. Oakly = C. Kemble: Major Oakly = Bartley: Charles = Abbott: Sir Harry Beagle = Fawcett: Russet = Blanchard: Mrs. Oakly = Miss Chester from York—rest as June 1.

9. Guy Mannering. Dominie Sampson = W. Farren: Dandie Dinmont = Evans.

10. Venice Preserved. Jaffier = C. Kemble: Pierre = Abbott: Belvidera = Miss Lacy from Dublin, her 1st app. in London.

12. Rivals, with Forty Thieves.

14. Rob Roy = Yates: Nicol Jarvie = W. Farren.

18. Fontainbleau. Lackland = Jones: Sir John Bull = Bartley: Squire Tally-ho = Evans: Col. Epaulette = Farley: Lapoche = Yates: Miss Dolly Bull = Miss Foote: Mrs. Casey = Mrs. Pearce, 1st app. there: with Blind Boy, by Mrs. Chatterley.

19. Never acted, Ali Pacha—Ali Pacha = W. Farren: Selim (his supposed grandson—in love with Helena) = Abbott: Zenocles (a Souliot chief) = T. P. Cooke: Hassan = Farley: Talathon = Chapman: Helena (in love with Selim) = Miss Foote:—acted 16 times—Ali Pacha destroys the city of Yanina,

that it might not fall into the hands of his enemies —he is reduced to despair—he orders Selim, on receiving his ring, to blow up the citadel —Selim sends off Helena in safety—he receives the ring, and prepares to execute Ali's orders—he learns from Hassan that he is not the grandson of Ali—Selim and Hassan make their escape—Ali enters the caverns of the citadel by a secret passage—he is followed by 4 Turkish officers—Ali fires a pistol into a powder barrel, and the citadel is blown up—Zenocles, &c. appear amidst the burning ruins—this Melo-drama, in 2 acts, was written by Howard Payne—it is founded on recent historical facts—it might please in representation, but it has not much to recommend it for perusal—W. Farren is said to have acted particularly well. In the preface to the edition of 1825 it is said—"Ali Pacha, the hero of this piece, was a "very remarkable man—he was introduced to the "notice of western Europe by the determined stand "he made against the power of the Porte, and "also by the great notice taken of him by European "travellers, particularly Lord Byron—though any "thing rather than a friend to freedom, in any "shape, he yet must be considered as the person "who principally contributed, not intentionally in- "deed, to the present struggle of the Greeks for "independence—his death did not occur as here "represented"——Holland, in his Travels, gives a good and impartial account of Ali Pacha—Holland was a physician, and as such consulted by him—Ali Pacha was extremely cruel—but he was not without some good qualities—he was polite to the English Officers who were introduced to him—one of them

gave me rather a favourable account of him, with the exception of his cruelty.

In the Broken Heart, Ithocles is caught in a chair, which confines him in such a manner, that he is totally unable to make any resistance—Ithocles is murdered—(a similar chair is introduced in the Italian Husband p. 31—and in the Citizen turned Gentleman p. 42)—Weber, in his edition of Ford, calls the chair, a most wonderful chair—he did not know that chairs of this description (but for a different purpose) are still in use in China, and sometimes even in Europe—Capt. C—— told me, that Ali Pacha caught a young English officer in a chair of this sort—*Cætera quis nescit?*

22. Wonder, revived. Don Felix = C. Kemble: Lissardo = Fawcett: Col. Briton = Abbott: Gibby = Yates: Don Pedro = Meadows: Don Lopez = Blanchard: Violante = Miss Chester, 1st time: Isabella = Miss Foote: Flora = Mrs. Gibbs.

24. Douglas. Norval = Mason, 1st app. in London: Stranger = Bartley: Glenalvon = Yates: Lady Randolph = Mrs. W. Clifford, from Hay.

25. Way to keep him. Widow Bellmour = Miss Chester, 1st time: Mrs. Lovemore = Mrs. Chatterley:—rest as Oct. 1, 1818.

28. First Time — Irish Tutor, or New Lights. Terry O'Rourke = Connor: Flail (a schoolmaster) = Blanchard: Charles (in love with Rosa) = Hunt: Tillwell (his father) = Chapman: Mary (servant to Tillwell—in love with O'Rourke) = Miss Love: Rosa (in love with Charles) = Miss J. Scott:—acted 29 times—Tillwell engages Dr. O'Toole as a tutor to his son—the Dr. is taken ill, and Terry O'Rourke

presents himself to Tillwell as the expected tutor—at the conclusion, O'Rourke's imposture is discovered — Charles and Rosa are united — this poor piece, in one act, was written by a nobleman, and consigned to the care of Abbott, the actor—it came out originally at Cheltenham—in the C. G. bill, it is said to be taken from the French.

Nov. 4. Isabella. Biron = C. Kemble : Isabella = Miss Lacy.

6. Soldier's Daughter. Governor = W. Farren : Frank Heartall = Jones : Timothy Quaint = Meadows : Widow Cheerly = Miss Chester, 1st time : with (for the first time) Two Galley Slaves, or the Mill of St. Aldervon. An Unknown Fugitive = Farley : Henry = T. P. Cooke : Bonhomme (brother to Louise) = Fawcett : Basil (his servant) = Keeley : La Route, (the postmaster) = Meadows : Major De Lisle = Egerton : Felix (son to Louise) = Master H. Boden : Louise (a widow) = Mrs. Chatterley :—acted 11 times — this Melo-drama, in 2 acts, was taken from the French, and adapted to the English stage by Howard Payne—the plot differs but little from the D. L. piece—see D. L. Nov. 6—at the conclusion, the Unknown denounces Henry as Paul De Lisle—Major De Lisle avows himself as Henry's uncle, and says that Henry's brother, at his death, had acknowledged his guilt—Henry and Louise are the same characters as François and Clara in the D. L. piece.

9. Stranger. Solomon = Bartley : Mrs. Haller = Miss Lucy.

11. Jane Shore. Hastings = C. Kemble : Du-

mont = Bartley: Gloster = Yates: Jane Shore = Miss Lacy: Alicia = Lady 1st app. there.

13. Othello = Macready: Iago = Yates: Cassio = C. Kemble.

14. Romeo and Juliet. Romeo = C. Kemble: Mercutio = Jones: Juliet = Miss F. H. Kelly from Dublin—acted 16 times.

19. Don John. 2d Violetta = Miss M. Tree, 1st time.

21. Henri Quatre. Moustache = Bartley: Jocrisse = Meadows.

Dec. 3. Never acted, Maid Marian, or the Huntress of Arlingford. Friar Michael (a jolly fellow) = C. Kemble: Baron Fitzwater = W. Farren: Earl of Locksley and Huntingdon = Abbott: King Richard the 1st = T. P. Cooke: Prince John = Egerton: Friar Peter = Keeley: Sir Ralph Montfaucon = Baker: Sir William of the Lee = Chapman: Sir Guy of Gamwell = Barnes: William Gamwell = Pearman: Little John = Hunt: Much, the Miller = Pyne: Matilda (the Huntress of Arlingford — daughter to Fitzwater) = Miss M. Tree: Alice Gamwell = Miss Beaumont — acted 27 times —C. Kemble is said to have played particularly well —this Legendary Opera, in 3 acts, is better than the generality of musical pieces — it is written by Planché, and founded on the story of Robin Hood, with some additions from the romance of Ivanhoe— in the 1st scene, Fitzwater and Matilda are discovered in a chapel—they are waiting for the Earl of Huntingdon, who is to be married to Matilda—when he arrives, he tells them that the Bishop of Ely, who is regent in the absence of Richard the 1st, means to attach him as a traitor—he consigns Matilda to the

care of her father — in the 5th scene, the Earl of Huntingdon says that he is no longer an Earl, but plain Robin Hood—in the 1st scene he calls himself Robert Fitzooth, but his name seems to have been Hood—see the Downfall of Robert, Earl of Huntingdon in the Old Plays reprinted in 1828—Little John, Much, the Miller, &c., become his associates—in the 2nd act, Sir Ralph Montfaucon and the Sheriff of Nottingham attempt to arrest Robin Hood—Robin Hood and his party beat them off—Friar Michael knocks down the Sheriff — Prince John deprives the Bishop of Ely of his authority, and usurps it himself—he prepares to attack Arlingford castle—Fitzwater sets his castle on fire to prevent it from falling into the hands of Prince John—in the 3rd act Prince John is informed that King Richard had recovered his liberty—Fitzwater and Matilda join Robin Hood in Sherwood Forest — Friar Michael assumes the name of Friar Tuck – he changes Matilda's name to that of Maid Marian — King Richard returns — Prince John sets off for France—Sir William of the Lee recognises the King—all the characters kneel to him — he addresses Robin Hood as the Earl of Huntingdon — the Earl and Matilda are united—— at p. 45, Friar Tuck says—"I am the church mili-"tant of Sherwood"—the author of this Opera seems not to have understood the meaning of church militant.

7. London Hermit, revived in 2 acts. Young Pranks = Jones: Tully = Connor: Old Pranks = Bartley: Toby Thatch = Meadows: Whimmey = Fawcett: Natty Maggs = Keeley: Barleycorn = Evans: Kitty Barleycorn = Miss Foote: Mrs. Maggs = Mrs. Davenport.

11. Never acted, Huguenot—Macready — Bartley —Yates—Abbott — Miss F. H. Kelly — this T. was acted 3 times.

16. Macready acted Pierre.

19. Brother and Sister. Pacheco = Meadows.

30. Earl of Essex, revived. Essex = Macready: Southampton = Abbott: Queen Elizabeth = Miss Lacy: Rutland = Miss F. H. Kelly—not repeated.

Jan. 8. School for Scandal. Sir Oliver = Fawcett: Joseph = Macready: Sir Benjamin Backbite = Jones: Moses = Yates: Lady Teazle = Mrs. Chatterley—rest as Sep. 10, 1818.

15. Henry 8th, revived. King = Egerton: Wolsey = Macready, 1st time: Buckingham = Abbott: Cromwell = C. Kemble: Cranmer = Bartley: Bishop of Winchester = Blanchard: Sir Thomas Lovel = Mason: Queen = Mrs. Ogilvie, 1st app. there: Anne Bullen = Miss Foote.

16. School for Scandal. Lady Teazle = Miss Chester.

27. Richard 3rd = Bennett from Bath — he went through the first 3 acts very fairly, but by attempting to do too much he made himself so hoarse, that he could hardly speak in the last 2 acts—in consequence of this failure, he was cruelly treated by the audience.

28. Never acted, Nigel, or the Crown Jewels. King James = Bartley: Lord Dalgarno = C. Kemble: Lord Nigel = Abbott: Heriot = Egerton: Trapbois = Blanchard: Skourlie = W. Farren: Strappet = Fawcett: Capt. Peppercole = Farley: Hildebrod = Taylor: Sir Geoffrey Growther = Chapman: Jenkin Vincent = Horrebow: Buckingham = Hunt: Martha

Trapbois = Miss Lacy: Margaret (niece of Heriot) = Miss Foote: Bridget (wife of Strappet) = Mrs. Chatterley:—acted 6 times—the celebrated novel called the Fortunes of Nigel did not seem well calculated to be turned into a play, but such was the rage for dramatizing the novels attributed to Walter Scott, that 2 plays were formed from it, and a 3rd was intended for D. L.

Elliston finding that the Two Galley Slaves was to be brought out at C. G. with a considerable expectation of success, procured a copy of the French piece, and had it translated in the greatest hurry possible—by this manœuvre he was able to bring it out at D. L. on the same night as the other piece at C. G.—Elliston having commenced hostilities in this unhandsome manner, C. Kemble thought himself authorized to retaliate—it was well known that Terry had dramatized the Fortunes of Nigel with a view of bringing it out at D. L., where Liston was to play the King, and Miss Stephens, Margaret—C. Kemble employed some other person to turn the novel into a play, and produced it at C. G.—not so much with an expectation of doing himself good as of doing Elliston harm, by forestalling the representation at D. L., which could not take place till the engagement of Liston and Miss Stephens should commence—the play acted on this evening is in 5 acts—it is a very poor piece—it was much disapproved of, and merely tolerated for some few nights, on account of some appropriate views of London, which were beautifully painted—the author of Nigel, or the Crown Jewels has very injudiciously written it in blank verse—in consequence of the ill success

of this play, the one intended for D. L. never made its appearance——for the piece which had been brought out at the Surrey theatre in the Summer, see Bath Dec. 7 1822.

Feb. 6. Love in a Village. Rosetta = Miss Paton.

18. Comedy of Errors. Dromio of Syracuse = Blanchard: Adriana = Miss Paton: with, never acted, Duel, or my Two Nephews. Sir Pryer Oldencourt (an old-fashioned gentleman) = W. Farren: Augustus Buoyant and Lieut. Henry Buoyant (his nephews) = Jones and Baker: Skylark (servant to Augustus) = Yates: Silverhead (Servant to Sir Pryer) = Blanchard: O'Mauley (a pugilist) = Connor: Rumfit (a tailor) = Keeley: Tourniquet (a naval surgeon) = Chapman: Barbottle = Comer: Snooks (a bailiff) = Atkins: Harriet Seymour = Miss Love: Mrs. Barbottle = Mrs. Pearce:—acted 16 times—Sir Pryer invites his Nephews to his house—he had never seen them owing to a family quarrel—Henry had fought a Duel—Tourniquet was his second—they wish to conceal themselves—Augustus goes to his uncle's, disguised in a naval uniform as his brother—he introduces O'Mauley as the surgeon of his ship—Augustus is fond of boxing, and other low amusements—Sir Pryer is much displeased with his manners—at the conclusion, Henry and Harriet are united—the Captain, with whom Henry had fought, is said to be out of danger—this is an indifferent F. by Peake—so much is said about boxing that it is quite disgusting—besides, the character of O'Mauley is borrowed from that of O'Millman in Modern Collegians.

March 3. King John, revived. King John = Macready, 1st time: Faulconbridge = C. Kemble: Hubert = Bennett, 1st time: Constance = Mrs. Faucit:—Mrs. Ogilvie acted Constance on the 10th, she was ill on the 3d.

13. Woodman. Sir Walter Waring = Fawcett.

15. Never acted, Julian—Julian (son to the Duke of Melfi) = Macready: Duke of Melfi (uncle to Alfonso, and regent of the kingdom) = Bennett: Alfonso (King of Sicily—a boy) = Miss Foote: Count D'Alba = Abbott: Leanti = Egerton: Annabel (wife to Julian) = Miss Lacy:—acted 8 times—this T. was written by Miss Mitford—the scene lies in and near Messina—the Duke of Melfi had brought Alfonso to a deep glen, and was on the point of killing him —Julian, alarmed by the cries of Alfonso, came to his assistance, and, not knowing the murderer to be his father, plunged a sword into his side—about a week after these events the play begins—Melfi had recovered of his wound—he pretends that Alfonso is dead, and claims the crown—Julian presents Alfonso to the Barons who are assembled—he is careful not to say any thing that may injure his father, but endeavours to skreen him by taking in some measure the guilt of the intended murder on himself—the father and son are both banished—Melfi dies, but is first reconciled to Julian—Count D'Alba had long been in love with Annabel—he seduces her from her habitation by an artifice, and confines her as a prisoner in an old tower—Julian gets in at the window, but not without being seen—three assassins enter —Annabel rushes before Julian and is killed—Julian kills two of the assassins—covers Annabel with his

mantle and wraps himself in the cloak of one of the assassins—D'Alba enters—Julian uncovers Annabel's body—D'Alba had supposed it was that of Julian—this incident is professedly borrowed from the Electra of Sophocles—but it is vastly better managed in the Greek play—D'Alba is taken into custody, and Julian dies—on the whole this is a tolerable T.—the struggle in Julian's breast, between affection for his father, and loyalty to the young king, is good—but after the death of Melfi the interest ceases, and unfortunately the last act is the worst—Miss Mitford (like Miss Hannah Brand) p. 3 uses the word orphan*ed*.

18. For bt. of the Philanthropic Institution. Hamlet = Macready.

31. Never acted, Vision of the Sun, or the Orphan of Peru—this Melo-dramatic tale of enchantment (as it is called) was acted 40 times—it is founded on the Peruvian Tales—the songs, with some description of the scenes, are printed.

April 7. Macbeth = Macready: Lady Macbeth = Mrs. Ogilvie, 1st time.

15. Duenna. Father Paul = Bartley.

16. Much ado. Benedick = C. Kemble: Dogberry = W. Farren: Beatrice = Miss Chester, 1st time: Hero = Miss Foote.

18. Belle's Stratagem. Letitia Hardy = Mrs. Chatterley.

30. C. Kemble's bt. As you like it. Celia = Miss Foote: Rosalind = Miss Jones, 2d app. there:—she had acted Alicia.

May 2. Wallace. Wallace = Macready: Douglas = Abbott: Monteith = Bennett: Helen = Mrs. Faucit.

8. Never acted, Clari, or the Maid of Milan. Duke Vivaldi = Abbott: Rolamo (a farmer—father to Clari) = Fawcett: Jocoso (the Duke's valet—in love with Vespina) = Pearman: Nimpedo (a villager —on the point of marriage with Ninetta) = Meadows: Nicolo (father to Ninetta) = J. Isaacs: Geronio (a drunken actor) = Keeley: Clari = Miss M. Tree: Vespina (a domestic in the Duke's family —in love with Jocoso) = Miss Love: Fidalma (mother to Clari) = Mrs. Vining: Ninetta = Miss Hallande:—characters in the Episode—Nobleman = Baker: Pelgrino (a farmer) = Chapman: Leoda (his daughter) = Miss Beaumont: Wife to Pelgrino = Mrs. Pearce:—acted 12 times—the Duke had seduced Clari from her parents, and brought her to his house, under a promise of marriage—the Duke is sincerely in love with her, but has no intention of keeping his promise—Clari takes care to preserve her innocence—a little play is about to be performed before the Duke, Clari, &c.—the Duke is forced to go away, and answer some letters—the subject of the play is similar to that of Clari's own story—this circumstance is evidently borrowed from Hamlet, but it is very well introduced—Clari is deeply affected with the play—the Duke is angry that such a play should have been performed before Clari—Clari makes her escape, and returns to her native village—she obtains her mother's forgiveness—her father refuses to forgive her—the Duke enters—Rolamo levels his gun at the Duke—Clari springs between the Duke and her father—Rolamo drops the gun—the Duke requests Rolamo's consent to his marriage with Clari—Rolamo takes Clari's hand, and

unites it to the Duke's——this Op., in 3 acts, was written by Howard Payne—it is an interesting piece —Miss Love acted very well—and Fawcett particularly well.

10. Raising the Wind. Fainwou'd = Meadows : Sam = Evans.

13. Macready's bt. Merchant of Venice. Shylock = Macready, 1st time : Anthonio = Egerton : Bassanio = C. Kemble : Gratiano = Farley : Launcelot = Blanchard : Portia = Mrs. Ogilvie : Nerissa = Miss Love :—with Matrimony (in one act)—Delaval (for that night only) = Macready : Clara = Miss Foote — and Midas — Midas = W. Farren : Pan = Comer.

14. Miss Paton's bt. Belle's Stratagem. Letitia Hardy = Miss J. Paton, 2nd app. on any stage : — with Barber of Seville.

15. Katharine and Petruchio, by Miss Chester and C. Kemble.

23. W. Farren's bt. Antiquary. Jonathan Oldbuck = W. Farren : Edie Ochiltree = Bartley : with Paul and Virginia. Paul = Madame Vestris : Dominique = W. Farren : Alambra = Miss Love, 1st time.

27. For bt. of Blanchard and Connor. Provoked Husband. John Moody = Blanchard, 1st time : Lady Townly = Miss Chester, 1st time.

28. For bt. of Mrs. Gibbs and Yates. School for Scandal. Joseph = Yates, 1st time : with (first time) Tea and Turn out, or Performers and Fashionables — principal performers — Yates, Mrs. Gibbs and Miss M. Tree—performers personated—Munden—Young—Kean—Mathews—Braham and Blanchard

—Fashionables, consisting of Ladies and Gentlemen being their first appearance on the stage — with, never acted there, Giovanni in London. Giovanni = Madame Vestris : Leporello = Keeley : Finnikin = Yates.

29. Comedy of Errors, with, never acted, Cent per Cent, or the Masquerade. Pennyfarthing (an usurer) = W. Farren : Capt. Dashmore (in love with Emily) = Abbott : Starch (his servant) = Jones : Dr. O'Rafferty = Connor : Col. Tumbril (father to Charlotte) = Blanchard : Dibbs (clerk to Pennyfarthing) = Meadows : Charles Hopeful (in love with Charlotte) = Baker : Miss Deborah Tumbril (an old maid) = Mrs. Davenport : Emily Pennyfarthing (in love with Capt. Dashmore) = Miss Henry : Charlotte Tumbril (in love with Charles) = Miss Beaumont : Mrs. Pennyfarthing = Miss Green : — acted 7 times —in the first two bills and in the D. P. of the piece as printed, Miss Pennyfarthing is called Charlotte— and Miss Tumbril, Emily—the mistake was corrected in the third bill — Capt. Dashmore is afraid of being arrested — he makes Starch put on his coat—and takes Starch's livery coat from him — Starch is arrested as Capt. Dashmore—Capt. Dashmore is arrested as Starch — Mrs. Pennyfarthing gives a Masquerade—she contrives to send her husband to bed— he gets up—frightens Dibbs—takes his masquerade dress from him — and joins the company as the Doncaster landlord—at the conclusion, Capt. Dashmore and Charles marry Emily and Charlotte with the consent of Pennyfarthing and the Colonel— this is an indifferent F. by * *—it might be shortened to

advantage, particularly by the omission of the 2nd scene of the 1st act.

31. Cent per Cent. Emily Pennyfarthing = Miss Henry : Charlotte Tumbril = Miss Beaumont.

June 3. Exile. Baron Altradoff = Meadows.

5. Miss Foote's bt. Virginius. Virginia = Miss Foote : — with Matrimony, and Forest of Bondy. Blaise = W. Farren.

7. Miss F. H. Kelly acted Belvidera, and Lady Racket for her bt.

13. Miss Chester acted Lady Townly, and Lady Elizabeth Freelove, for her bt.

14. Barber of Seville. Figaro = Bennett, 1st time.

19. Abbott's bt. Slave. Fogrum = Keeley : Sam Sharpset = Meadows : with Personation. Lady Julia = Miss Foote, 1st time.

24. Mountaineers. Octavian = C. Kemble : Floranthe = Miss Foote, 1st time : Agnes = Miss Love, 1st time.

26. Brandon's bt. School for Scandal. Joseph = Bennett, 1st time :—with Magpie or the Maid. Annette = Miss Foote, 1st time.

30. (Last night) Clari and Padlock. Leander = Miss Love, 1st time.

HAY. 1823.

June 16. (First night) a new Prelude taken from an Old Play (and never performed in one act) under the title of Summer Flies, or the Will for the Deed —Terry — Williams — Tayleure — Younger — Mrs. Garrick — Miss Boyce, &c. — after which, Cure for the Heart-Ache. Young Rapid = Vining from Bath : —and Family Jars—the Prelude was acted 4 times —it was written by T. Dibdin.

17. School for Scandal. Sir Peter = Terry : Sir Oliver = Younger : Charles = Cooper from D. L. : Lady Teazle = Miss Chester : with Agreeable Surprise. Cowslip = Miss S. Booth, 1st app. there.

18. Heir at Law. Dick Dowlas = Vining : Deborah = Mrs. Jones from Norwich : with (never acted) Mrs. Smith, or the Wife and the Widow. Mr. Smith = Liston : Charles Wentworth = Vining : Stanley = Williams : Mrs. Sophia Smith = Mrs. Orger : Widow Emily Smith = Mrs. Chatterley :— acted 23 times—this F., in one act, seems not to have been printed.

19. Marriage of Figaro. Almaviva = Vining.

20. Spoil'd Child. Little Pickle = Miss S. Booth : after which, She Stoops to Conquer. Young Marlow = Cooper.

21. Romp, by Miss S. Booth—after which, Hypocrite.

25. Morning, Noon and Night, with Twelve Precisely.

26. Poor Soldier. Patrick = Miss Love from C. G.

27. John Buzzby. Greville = Vining: Anderson = Pope, 1st app. there.

July 1. Rivals. Sir Anthony = Terry: Capt. Absolute = Vining: Faulkland = Cooper: Acres = Liston: David = Williams: Lydia = Miss Chester: Julia = Mrs. Chatterley:—with Killing no Murder. Buskin = Harley, 1st app. there——as Hammond played the Coachman in the Rivals, it is clear that the Manager had the good sense to retain the original first scene, which had been improperly omitted at C. G. and Bath.

2. Pigeons and Crows. Capt. Pigwiggin = Vining.

3. Way to keep him. Lovemore = Cooper: Widow Bellmour = Miss Chester:—with Love Laughs at Locksmiths. Capt. Beldare = Vining: Risk = Harley: Totterton = Williams: Solomon Lob = Tayleure.

4. Love, Law, and Physic. Flexible = Harley.

5. Never acted there, Frightened to Death.

7. Never acted, Sweethearts and Wives. Admiral Franklin = Terry: Charles Franklin = Vining: Billy Lackaday = Liston: Curtis = Williams: Sandford = Davis: Laura = Madame Vestris: Eugenia = Miss Chester: Mrs. Bell = Mrs. C. Jones: Susanna = Miss Love:—this Operatic Comedy, in 3 acts, was written by Kenney and acted 51 times—rarely has so poor a piece met with such success—Charles Franklin is privately married to Eugenia—in the disguise of a chambermaid she gains the favour of the Admiral —Charles is engaged by his father to marry Laura —an explanation takes place between them—they

both wish to be free from their engagement, but each of them has the vanity to think that the other will be mortified—this is the only good scene in the play—there is an underplot which concerns Lackaday, &c.

14. Not acted 7 years, My Grandmother. Vapour = Vining: Dicky Gossip = Harley, 1st time: Sir Matthew Medley = Williams: Florella = Madame Vestris, 1st time.

15. Exchange no Robbery: Sir Lennox Leinster = Vining, 1st time:—with Plot and Counterplot. Fabio = Harley, 1st time.

24. Match-Making. Col. Rakely = Vining, 1st time: Shuffle = Harley, 1st time.

25. Roland for an Oliver. Alfred Highflyer = Vining, 1st time: Maria = Madame Vestris, 1st time.

Aug. 2. Barber of Seville. Almaviva = Vining: Dr. Bartholo = Williams:—with (never acted) Spanish Bonds, or Wars in Wedlock—Liston—Vining—Harley—Mrs. Chatterley—Mrs. Orger:—acted but once.

11. Review. Caleb Quotem = Harley: Phœbe = Miss Love, 1st time.

14. Not acted 5 years, Young Quaker. Young Sadboy = Vining: Chronicle = Terry: Clod = Liston: Shadrach = Williams: Spatterdash = Harley: Dinah = Miss Chester: Pink = Mrs. Gibbs: Lady Rounceval = Mrs. Jones: Araminta = Miss Love.

18. Farmer. Jemmy Jumps = Harley: Molly Maybush = Miss Love.

19. Africans. Selico = Cooper: Madiboo = Vining:—with Simpson and Co. Simpson = Terry: Bromley = Cooper: Mrs. Simpson = Mrs. Gibbs: Mrs. Bromley = Miss Chester: Mrs. Fitzallan = Miss Love.

25. Matrimony. Delaval = Vining: Clara = Mrs. Chatterley.

26. Never acted, Fish out of Water. Sam Savoury = Liston: Charles Gayfare = Vining: Sir George Courtley = Pope: Alderman Gayfare = Younger: Ellen Courtley = Miss Love:—this laughable Farce was acted 28 times—Charles Gayfare offers himself to be Secretary to Sir George—Sam Savoury offers himself as Cook—they are mistaken each for the other—Sam is made the Secretary and Charles the Cook—this is not bad, but the blunder is pursued so far as to be tiresome.

Sept. 4. Gay Deceivers. Sir Harry Popinjay = Vining: Nehemiah Flam = Harley: Pegasus Puncheon = Williams: Jenny Stumps = Mrs. Gibbs.

6. Who wants a Guinea? Sir Larry Mac Murragh = Vining: Barford = Pope:—with Highland Reel. Shelty = Liston: Mac Gilpin = Williams: Moggy = Miss Love.

Miss Paton having broken her engagement with this theatre, and undertaken to sing at several Provincial Concerts, &c. by which the public here are disappointed, and this establishment materially injured; the proprietors feel themselves compelled, in their own justification, by this statement to account for her name not appearing in the bills of this evening.

9. Never acted the Great Unknown!—Terry—

Liston -- Miss Love and Mrs. Gibbs —this Farce was acted but once.

20. Lord of the Manor. Sir John Contrast = Terry, 1st time : Young Contrast = Vining, 1st time : La Nippe = Harley : Annette = Madame Vestris : Moll Flagon = Mr. Liston.

22. High Life below Stairs. Lovel = Cooper : Duke's Servant = Liston : Sir Harry's Servant = Harley : Kitty = Mrs. Gibbs.

27. First time in its present form, Vicar of Wakefield. Dr. Primrose = Terry : Burchell = Cooper : Thornhill = Johnson : Lieut. Primrose = Davis : Moses Primrose = Liston : Farmer Williams = Leoni Lee : Fanfaron = W. West : Mrs. Primrose = Mrs. Jones : Olivia Primrose = Miss Chester : Sophia Primrose = Mrs. Garrick : Lady Blarney = Mrs. Gibbs : Miss Carolina Wilhelmina Amelia Skeggs = Mrs. Orger : &c.—acted twice—this musical piece, in 3 acts, was an alteration of a Burletta, which T. Dibdin had brought out at the Surrey theatre.

20. Liston's bt. Sweethearts and Wives—Liston's Address on an ass—Deaf as a Post —and X. Y. Z.

Oct. 2. Belle's Stratagem. Doricourt = Cooper : Hardy = Terry : Flutter = Vining : Letitia Hardy = Madame Vestris.

4. For bt. of Davis. Honey Moon. Aranza = Cooper : Roland = Vining : Jaquez = Liston : Juliana = Mrs. Davis, late Miss Dance of C. G.—her last app. on the stage—see the end of Bath 1822-1823.

6. Terry's bt. Green Man. Crackley = Vining, 1st time.

7. Mrs. Chatterley's bt. Every one has his Fault. Sir Robert Ramble = Vining : Irwin =

Cooper: Solus = Liston: Harmony = Terry: Lord Norland = Younger: Lady Elinor Irwin = Mrs. Chatterley: Miss Wooburn = Miss Boyce: Mrs. Placid = Mrs. Gibbs:—with a new piece, in 2 acts, called Rosalie, or Father and Daughter—Cooper—Younger—Mrs. Chatterley, &c.—acted 5 times.

10. Love, Law, and Physic. Flexible = Vining.

13. For bt. of T. Dibdin Stage Manager. Beaux Stratagem. Archer = Vining: Scrub = Liston: Foigard = Lee: Mrs. Sullen = Miss Chester: Cherry = Mrs. Gibbs:—with All the World's a Stage. Diggery = Liston: Sir Gilbert Pumpkin = Williams (his 1st app. since his severe illness): Charles Stanley = Vining: Miss Kitty Sprightly = Miss Chester.

14. For bt. of Madame Vestris. Devil to Pay. Jobson = Dowton from D. L.: Nell = Madame Vestris.

15. (Last night) Sweethearts and Wives.

BATH 1822-1823.

Nov. 7. Hamlet = David Fisher, late of D. L.—he afterwards acted Shylock, Leon and Jaffier—he is said to have been a good sound actor, but with no great genius—he did not please, for which reason Hamblin was engaged Dec. 30th, and D. Fisher took himself off—there were however some persons who considered D. Fisher as the better actor of the two.

20. Life in London, or the Day and Night Adventures of Tom and Jerry. Corinthian Tom = Vining: Jerry Hawthorn = Burroughs: Bob Logic = Woulds: Jemmy Green = Huckel: Dusty Bob = John Fisher, 1st app.: Kate = Miss L. Kelly: Mrs. Tartar = Mrs. Collier:— Vining, Burroughs and Woulds acted very well—nothing could be better than Mrs. Collier—as the Bath audience is vastly more squeamish than the audiences in London, it was not supposed that this piece would be approved of—it went off however much better than was expected.

Tom and Jerry came out at the Adelphi theatre Nov. 26 1821—the original cast seems to have been —Corinthian Tom = Wrench: Bob Logic = Wilkinson: Jerry Hawthorn = Burroughs: Jemmy Green of Tooley Street (a flat) = Keeley: Squire Hawthorn of Somersetshire (Jerry's father) = Buckingham: Hon. Dick Trifle = Bellamy: Dusty Bob

= Walbourn : Kate (in love with Tom) = Mrs. Baker : Sue (in love with Jerry) = Mrs. Waylett, late Miss Cooke of Bath : Jane = Miss Hammersley : ——Tom brings up Jerry to London in order to show him Life—he introduces him to Logic—Tom and Logic teach Jerry their slang, and take him to a variety of places—in particular they go to Tattersall's where Jemmy Green gives £40 for a lame horse—to Almack's in the West, where there is a genteel assembly and good dancing—to Fleet Street, where Tom, Jerry, and Logic fight with some watchmen—to a fashionable Hell, where Tom and Jerry lose their money—to Back Slums in the Holy Land, where a number of beggars are assembled for supper—to All Max in the East, where Dusty Bob and Black Sal dance—to the fleet prison, Logic being arrested—and, lastly, to a masquerade in Leicester Square—at the conclusion, Tom, Jerry, and Logic marry Kate, Sue, and Jane—this operatic Extravaganza, in 3 acts, was written by Moncrieff—it was acted with extraordinary success—it contains a great deal of low humour, but is much better calculated for representation than perusal—in representation, the scenes at All Max in the East, and at the Holy Land, were peculiarly laughable.

30. Not acted 20 years, Fugitive. Old Manly = Williams : Young Manly = Vining : Wingrove = Archer : Miss Herbert = Miss L. Kelly : Julia Wingrove = Miss Dance.

Dec. 6. Betty had been engaged—the bill announced that he had had a severe fall while hunting.

7. For bt. of Burroughs. Fortunes of Nigel, or King James the 1st, and his Times. Nigel = Bur-

roughs: Richie Moniplies (his servant) = Woulds: Master Heriot (a goldsmith) = Gomery: Trapbois (an old usurer) = Ayliffe: Lord Dalgarno = Archer: King James = Williams: John Christie = Charlton: Duke of Buckingham = Raymond: Sir Mungo Malgrowther = Latham: Earl of Huntinglen = Matthews: Ramsay (a watchmaker) = Collier: Vin Jenkins and Turnstall (his apprentices) = Johnson and Brindal: Margaret (daughter to Ramsay—in love with Nigel) = Miss Noel: Lady Hermione = Mrs. Vining: Martha (daughter to Trapbois) = Mrs. Woulds: Mrs. Christie = Miss Carr: Mrs. Suddlechop = Mrs. Collier: — this piece was dramatized by Ball — it came out at the Surrey theatre, June 25, 1822, and was acted with success — Burroughs and Gomery acted Nigel and Heriot originally.

9. Kenilworth. Queen = Mrs. Bunn: Amy = Miss Dance:—acted 8 times.

30. Jane Shore. Hastings = Hamblin: Alicia = Mrs. Bunn: Jane Shore = Miss Dance, 1st time:—she did not repeat 5 lines together correctly through the whole play.

Jan. 11. Busy Body. Marplot = Vining: Sir Francis = Williams: Miranda = Miss Dance: Patch = Miss L. Kelly.

18. Adventures of a Ventriloquist, or the Rogueries of Nicholas—this piece is in 3 acts —it was written and contrived by Moncrieff expressly for Monsieur Alexandre—it came out at the Adelphi theatre—in such a piece much plot is not to be expected—Capt. Furlough and Miss Pillbury are mutually in love — Nicholas is in their interest — at the conclusion, he gets Pillbury's consent to their union — Nicholas is servant

to Pillbury—the visible characters are — Nicholas — Alderman Pillbury—Capt. Furlough—Mrs. and Miss Pillbury — the invisible characters are — Andrew Stump (a sort of a dentist)—Jacob (his man)—and a child — Alexandre acted all these characters — he sat down at a table, and imitated 4 or 5 Nuns — he also imitated quadrupeds, and inanimate objects, such as an Omelet frying, &c——Alexandre was wonderfully clever, not only as a Ventriloquist, but in the changes of his voice and face — he was particularly happy in the scene in which he represented the Nuns—excellent however as Alexandre was, yet the Entertainment grew tiresome by being extended to 3 acts — one long, or two short acts would have been quite sufficient to have shown off Alexandre.

29. Wife of Two Husbands. Theodore = Miss Dance : Countess Belfior = Mrs. Bunn.

Feb. 3. Macbeth—Macbeth = Young : Macduff = Hamblin : Lady Macbeth = Mrs. Bunn :——In the course of the Tragedy will be introduced several of the admired new scenes, which were painted expressly for the late unsuccesful play of Montrose ; consisting either of Scottish Landscapes, or of ancient Saxon Architecture, especially that very celebrated scene, the Dispersion of the Mist.

The use made of this scene was, that in the 3d or 4th act, the Witches, while they were singing, were only seen obscurely, till the Mist dispersed——Young acted well, and in the last 2 acts certainly better than Kemble, as not being exhausted—he died well, and very properly without speaking.

5 & 7. Young acted Rolla, and Lord Townly.

8. Man of the World. Sir Pertinax = Young :

Egerton = Vining : Lord Lumbercourt = Lee : Lady Rodolpha = Mrs. Bunn—this was Young's 1st app. in Sir Pertinax—he played the part very well, and was only inferiour to Cooke.

10 & 13. Young acted Brutus, and Mirandola.

14, 15, & 17. Young acted Penruddock, Lear, and Macbeth.

19. Young's bt. Henry 8th. Wolsey = Young : Buckingham = Vining : Cromwell = Hamblin : Queen = Mrs. Bunn : with Blue Devils. Megrim = Young.

28. Archer's bt. Wanderer. Sigismund = Hamblin : Col. Baner = Archer : Countess Valdestein = Mrs. Bunn : Ramsay = Williams—he acted all the Scotch parts well.

March 1. For bt. of Mr. and Mrs. Vining. Way to get Married. Tangent = Vining : Toby Allspice = Williams : Clementina Allspice = Miss Dance : with Hunter of the Alps. Felix = Vining :—notwithstanding that he was an universal favourite, yet the receipt of the house was some few shillings below the expenses — such is the encouragement given by the Bath audience to the performers.

5. Mrs. Bunn's bt. Peveril of the Peak, or the Days of King Charles the 2d. Julian Peveril = Vining : Sir Jeffery Peveril (his father) = Williams : Major Bridgenorth (a Puritan) = Hamblin : Christian = Matthews : King Charles the 2d = Archer : Duke of Buckingham = Raymond : Duke of Ormond = Lee : Sir Geoffery Hudson (a dwarf) = Master T. Saunders : Fenella (a girl who pretends to be deaf and dumb — in love with Julian) = Miss Worgman : Countess of Derby = Mrs. Bunn : Alice (daughter

to Major Bridgenorth) = Miss Carr : Lady Peveril = Mrs. Vining : Deborah Debbich = Miss Tunstall : Mrs. Chaffinch = Mrs. Matthews : — Master T. Saunders acted particularly well — the piece was rather hissed — this Melo-dramatic Romance in 3 acts, came out at the Surrey theatre, Feb. 6, 1823 — Ball has selected the best parts of the novel, but somehow or other, the interest which is excited by the novel is not excited by the play — in the 2d act he has introduced a new and contemptible scene, in which Lady Derby, in her sleep, talks of the death of Christian's brother, &c.—at p. 24 Major Bridgenorth says to Julian—" the hand of Alice can never " become united to a Protestant" — Ball probably meant to a member of the Church of England — he evidently did not know, that though only some Protestants were Puritans, yet all Puritans were Protestants — at p. 43 the King calls Alice, *Miss* Bridgenorth—not only Charles the 2d, but the author of the novel would have called her *Mistress*, for such was the phraseology of the times.

7. For the bt. of Meads the Champion. Kenilworth.—the last time it will ever be performed.

10. Wonder. Don Felix = Vining : with Wallace — Wallace is a mere fighting piece — it came out at one of the minor theatres.

12. Miss Dance's bt. Honey Moon. Aranza = Hamblin : Juliana = Miss Dance : with, never acted, Agnes, or the Midnight Marriage. Agnes = Miss Dance :—this Melo-drame was said to be a very bad piece—Miss Dance had a very good benefit.

April 5. Belle's Stratagem. Doricourt = Hamblin : Letitia Hardy = Miss Dance : — she stuck fast

in the long speech in the 4th act — in the morning she said "it is a long speech, we will pass it over"— when she came off the stage, Charlton, the stage manager, observed to her, "You see the conse- "quence of not rehearsing properly" — she felt ashamed, but the effect was transitory.

11. Miss Dance acted Mrs. Candour.

18. Dumb Girl of Genoa, or the Mountain Robber. Moco (a foolish fellow — nephew to Justin) = Woulds: Antonio (captain of the banditti) = Archer: Justin (an innkeeper) = Lee: Strapado (a soldier) = Blanchard: Jaspero (a bandit) = Cooke: Count Corvenio = Matthews: Julietta (a dumb girl) = Miss Giroux:—Antonio disguises himself as a Dutch Merchant — he is received into the inn — Julietta knows him — he threatens to kill her, if she should discover him — the Count, Moco, and Julietta are carried by the banditti to their cave as prisoners — they make their escape — at the conclusion, the Count's soldiers fire at the banditti, and kill them— this is an indifferent Melo-drama, in 3 acts—it was written by Farrell, and brought out at the Cobourg — on this evening it was produced under the direction of Blanchard, who had come down to Bath with a clever dog — the performance was concluded with a Ballet of Action called Sydney and his Dog— Blanchard acted a revengeful Indian — the Dumb Girl was printed as the Maid of Genoa, or the Bandit Merchant.

21. Will. Sir Solomon Cynic = Williams: Howard = Vining: Albina Mandeville = Miss Brunton: —she was natural, pleasing, and unaffected, but not a capital actress—she wanted the animated look of

Miss Dance, and had not sufficient discrimination—in genteel Comedy she was too much the same in all her characters—she was so fortunate as to meet with universal approbation—she played equally well the next season, but did not meet with equal applause.

23. All in the Wrong. Sir John Restless = Hamblin : Beverley = Vining : Belinda = Miss Brunton : Lady Restless = Miss L. Kelly : with Actress of All Work, by Miss Brunton :—she was best in the old woman's song—she was as well dressed as time would permit—but her youthful face, with no other disguise than a pair of green spectacles, was quite absurd as an old woman of 80—Mathews, in the Actor of All Work, with his dress changed his look, voice and manner—not so the Actresses, who attempted to play the same number of characters in one piece.

25. Suspicious Husband. Ranger = Vining : Clarinda = Miss Brunton : Lucetta = Miss L. Kelly :—she played very well in the scene with the letter—Miss Dance was every thing that could be wished in Jacintha—Woulds‡ could have played Tester very well—but in this part he always introduces so much stuff as cannot fail to disgust every person of sense—Vining had not impudence enough for Ranger—he spoilt the scene with Mrs. Strictland by saying "*trick* him Madam"—if a sufficient reason can be assigned why cuckold is more indecent than adulterer, seducer, or any other word, by which an illicit commerce between the sexes is pointed out, then let cuckold be considered as an expression not fit for a modest woman to hear—but till that is done, it

may fairly be affirmed that cuckold is a good word, and may be used with propriety, whenever the sentiment to be expressed is not of too serious a nature.

28. Miss Brunton acted the Peasant Boy.

May 2. Man and Wife. Charles Austencourt = Vining: Helen Worrett = Miss Brunton: with Aladdin, by Miss Brunton.

3. Tread-Mill, or Modern Greeks at Brixton—this little piece came out at one of the minor theatres.

5. Miss Carr's bt. Columbus. Harry Herbert = Vining: Dr. Dolores = Williams: Bribon = Woulds: Cora = Miss Dance:—"The Manager is under the "necessity of addressing the public * * yesterday's "post from London conveyed to Miss Carr the dis- "tressing intelligence of the sudden death of an only "parent (in his very prime of life) leaving a numerous "family * * she is at this moment utterly incapable "of giving any directions for herself—in this emer- "gency the Manager has ventured to decide accord- "ing to the best dictates of his own judgment, and "to continue the announcement of Miss Carr's bt. "—in the confident belief that a liberal and sympa- "thizing public," &c.

The Manager decided very properly—Miss Carr's excellent character and her distressed situation brought £166 to the house, which was a very good benefit for the time of the year—Miss Brunton kindly volunteered to study the part of Nelti, which Miss Carr was to have acted.

7. Soldier's Daughter. Governor Heartall =

Williams : Frank Heartall = Vining : Widow Cheerly = Miss Brunton.

9. Miss Brunton's bt. Wives as they were. Bronzely = Vining : Miss Dorillon = Miss Brunton : Lady Mary Raffle = Miss Dance : with Oberon and Cynthia. Oberon = Vining : Cynthia = Miss Brunton :—this piece was a slight alteration of the Oracle—Cynthia was perhaps Miss Brunton's best part —Miss Dance was very good in Lady Mary Raffle —paticularly in quizzing Lord Priory in the 5th act.

12. Blood's bt.—he acted at Hay. as Davis.

14. Vining's bt. Much ado. Beatrice = Miss Brunton :—Vining's 2d bt. was better than his 1st.

17. Virginius. Virginius = Macready : Virginia = Miss F. H. Kelly, from C. G.

19. Hamlet = Macready :—he acted best in the 3d act when the Ghost appeared—but the part is quite out of his proper line.

20. Julian—Julian = Macready : Duke of Melfi = Archer :—Macready acted very well, particularly in the 1st part of the 3d act.

21. Macbeth = Macready : with Three Weeks after Marriage. Sir Charles Racket = Vining : Drugget = Ayliffe : Lady Racket = Miss Brunton : —she was good in her description of the rout—there was no end of the stuff put in by the actors—Vining totally forgot that Sir Charles was a Gentleman—he called Drugget names to his face—one of which was "yard and half"—Ayliffe repeated all this nonsense, and the whole performance (with the exception of Miss Brunton's part) was disgracefully bad—Vining and Ayliffe could have played very well, if they had chosen to do so.

Macbeth was perhaps Macready's best performance—he was nearly equal to Young—his first dress was quite correct—not like Young's—in the soliloquy in the 2d act he very properly had a dagger—Kemble and Young, instead of drawing a dagger, used to draw their swords—it is said of Macready that he never likes to do what is done by other actors—it was probably for this reason, that when he returned to the stage after the murder, he came on without a night gown—contrary not only to the common practice, but to Shakspeare's intention—Lady Macbeth says "get on your night gown"—Banquo speaks of their bodies being half dressed—and Macbeth adds—"Let's put on manly readiness"—Macready was very good when the messenger told him that Birnam wood was moving—when he said "charmed life" he quite chuckled—purposely to make the change in the next speech the greater—he has certainly as many stage tricks as Kean.

22. Rob Roy = Macready:—Warde had given much satisfaction in Rob Roy—Macready's personal appearance was better suited to the character than Warde's—in the 1st scene of the 2d act the preference was due to Warde—in the 3d act when Rob Roy talks of his sons, to Macready—Macready's look, when taken prisoner and pinioned, was excellent.

23. Richard 3d = Macready:—he was very inferiour to Kean, till the Ghosts appeared—he was then superiour, as having stronger physical powers—he arose from the couch with one of his arms quite naked above the elbow—every person noticed this stage trick, but no person could tell what Macready meant by it.

24. Macready acted Alexander for his bt.

There could hardly be a greater contrast between two actors than between Macready and Warde —Warde was always pleasing, but seldom great— Macready was a great actor, but his personal appearance and manner were not pleasing—that is to say in such parts as Hamlet, Romeo, &c.

26. For bt. of Miss Summers. Not acted 30 years, Tender Husband. Capt. Clerimont = Vining: Biddy Tipkin = Miss Brunton.

28. Fontainbleau. Lackland = Vining: Miss Dolly Bull = Miss Brunton.

June 6 and 7. Liston was to have acted, but was prevented by the death of a relation—the Manager of C. G. sent down Miss Paton instead—she sang 3 nights.

— Miss Clara Fisher acted 5 nights—her parts were Ollapod — Dr. Pangloss — Shylock — Marplot, &c.

Hamblin was discharged at the end of the season —he was very unaccommodating, and had refused to play several parts which were quite in his line— he was a fine figure – and on the whole a good actor, but he sometimes wanted judgment.

Miss Dance had every natural requisite for a good actress—she was very handsome—she had a good figure and a good voice, with a countenance that frequently reminded one of Mrs. Siddons—she had profited by the instructions of that great performer, and played Tragedy well—but her forte lay in Comedy—she had an elegance of manner, and an archness of look, which, with industry, would have made her the first actress of her day in genteel

Comedy—but she ruined every thing by want of attention to the duties of her profession—no woman's company was ever more courted than Mrs. Woffington's was, yet she never suffered pleasure to interfere with business—Miss Dance, on the contrary, ruined herself as an actress by her love of amusement—persons, who called themselves her friends, though in fact they were her greatest enemies, were perpetually inviting her to their parties—she had not the grace of resistance—and, in consequence of having been up at a private ball or supper to a very late hour of the night, she was frequently in bed, when she ought to have been at rehearsal—she went on the stage shamefully imperfect, and, (as Garrick said to Wilkinson) was considering what she had to say, instead of how she was to say it—at the end of this season, she was discharged for her neglect of duty to the manager and the public—whereas, if she had continued at Bath for 2 or 3 years, and made such improvement as she might easily have done by practice and assiduity, she would have been sure of a very good engagement at D. L. or C. G.—— a Gentleman, who was well acquainted with Miss Dance, says, that the neglect of her professional duties was much more owing to her mother than herself.

D. L. 1823-1824.

Oct. 1. Rivals. Sir Anthony Absolute = Dowton : Capt. Absolute = Elliston : Faulkland = Wallack, 1st app. for 3 years : Acres = Harley : Lydia Languish = Miss Lydia Kelly, 1st app. for 5 years : Julia = Mrs. W. West : Mrs. Malaprop = Mrs. Harlowe :—with (1st time) Stella and Leatherlungs, or a Star and a Stroller. Barebench (a country manager) = Gattie : Leatherlungs (his principal actor) = Harley : Fat Call Boy = Read : Stella and various other well-known characters = Miss Clara Fisher :—acted 6 times—Barebench engages Stella in the hope of recruiting his finances—Leatherlungs, to use his own expression, strikes for wages—but on receiving the rare blessing of a £5 note, he consents to play second to Stella—these circumstances gave occasion for the display of some of Harley's bustling peculiarities—but the piece wanted interest. (*Theatrical Magazine.*)

2. Heir at Law. Lord Duberley = Dowton :—with Stella and Leatherlungs — Shylock, Crack, Young Norval, and Little Pickle = Miss Clara Fisher.

3. Henry 4th part 1st. Falstaff = Dowton : Hotspur = Wallack, 1st time : King = Archer from Bath and Birmingham, 1st app. : Prince of Wales = Elliston : Lady Percy = Miss Smithson : Hostess = Mrs. Harlowe.

4. Wonder. Don Felix = Elliston : Lissardo =

Harley : Col. Briton = Archer : Gibby = Fitzwilliam : Violante = Miss L. Kelly : Flora = Mrs. H. Hughes : Isabella = Miss Smithson.

7. Trip to Scarborough, in 3 acts. Lord Foppington = Browne from Liverpool and Manchester, 1st app. : Loveless = S. Penley : Young Fashion = Wallack : Lory = Fitzwilliam : Berinthia = Miss L. Kelly : Miss Hoyden = Miss S. Booth : Amanda = Mrs. Orger : — with the Three and the Deuce. 3 Singles = Elliston.

10. Wild Oats. Rover = Elliston : Sir George Thunder = Dowton : Harry = S. Penley : Sim = Knight : Lady Amaranth = Mrs. W. West.

11. Suspicious Husband. Ranger = Elliston : Strictland = Pope : Frankly = Archer : Jack Meggot = Browne : Tester = Knight : Clarinda = Miss L. Kelly : Jacintha = Mrs. W. West : Mrs. Strictland = Mrs. Orger : Lucetta = Mrs. H. Hughes :—with Peeping Tom. Tom = Harley : Crazy = Knight : Maud = Miss S. Booth.

13. Never acted there, Virginius. Virginius = Macready, 1st app. there : Icilius = Wallack : Appius = Archer : Dentatus = Terry : Virginia = Mrs. W. West.

14. Dramatist. Vapid = Elliston : Floriville = Browne : Ennui = Harley : Marianne = Miss L. Kelly : Louisa = Miss Smithson : Lady Waitfort = Mrs. Harlowe :—with High Life. Lovel = S. Penley : Duke's Servant = Browne : Sir Harry's Servant = Harley : Kitty = Mrs. Glover : Lady Bab = Miss S. Booth : Lady Charlotte = Mrs. H. Hughes.

15. Pizarro. Rolla = Macready : Alonzo = Wallack : Elvira = Mrs. Glover.

16. Road to Ruin. Old Dornton = Munden: Silky = Knight: Sophia = Miss S. Booth:—with Old and Young. Matilda = Miss Clara Fisher.

17. Hamlet = Macready: Ghost = Wallack:—with Actress of All Work, by Miss Clara Fisher.

18. School for Scandal. Sir Peter Teazle = Munden: Sir Benjamin Backbite = Browne: Lady Teazle = Miss L. Kelly.

20. Adopted Child. Michael = Wallack: Lucy = Miss L. Kelly.

21. Turnpike Gate. Crack = Munden.

23. Simpson and Co. Bromley = Browne.

27. Never acted there, Fazio. Geraldi Fazio = Younge: Bartolo = Terry: Bianca = Mrs. Bunn, 1st app. there for 6 years: Aldabella = Mrs. Glover:—with, never acted, Cataract of the Ganges, or the Rajah's Daughter. Jack Robinson (servant to Mordaunt) = Harley: Mokarra (grand Bramin) = Wallack: Iran (a young warriour, in the service of the Rajah) = S. Penley: the Rajah of Guzerat = Younge: Mordaunt (an English officer attached to the Rajah) = Archer: Emperor of Delhi = Powell: Mokajee (father to Iran) = J. Barnes: Zamine (daughter of the Rajah) = Miss L. Kelly: Matali (her foster-mother, and wife to Mokajee) = Mrs. Harlowe: Ubra (their daughter) = Miss Povey: Princess Dessa (daughter to the Emperor) = Miss Phillips:—acted 54 times—the Rajah had brought up Zamine as his son, it being the law of the country that female infants should be put to death—the Rajah appoints Mokarra to govern during his absence—the Emperor and Mokarra agree that Zamine should marry Dessa—the Rajah returns—he ac-

knowledges that Zamine is a female—Mokarra then insists that Zamine should be devoted to Brama—the influence of Mokarra over a superstitious people is so great, that the Rajah consents, on condition that her life should be spared—Mokarra confines Zamine in the temple of Jaggernaut—he wants to marry her—she refuses—he then carries her to a sacred wood, near the Cataract of the Ganges—he orders the Bramins to burn her—Iran comes to her assistance—he mounts her on his horse, and she dashes up the Cataract—Robinson shoots Mokarra—the Rajah unites Iran and Zamine——this romantic Melo-drama was written by Moncrieff—he says, in his advertisement, that he wrote it by Elliston's desire, for the sake of introducing Horses and a Cataract—it seems to have been the finest Spectacle ever exhibited—in a literary point of view it has not much to recommend it, but it was certainly quite good enough for the purpose—Jack Robinson, who affects to imitate Robinson Crusoe on all occasions, is a contemptible character.

The Cataract of the Ganges appears not to have been the first aquatic piece produced at D. L.—Wilkinson (vol. 2 p. 45) quotes some verses written by Garrick, in which he says—

" What eager transport stares from every eye,
" When tin cascades, like falling waters gleam,
" Or through the canvas bursts the real stream ;
" While thirsty Islington laments in vain,
" Half her New River roll'd to Drury Lane."

—see Bath April 2d.

31. Macbeth = Macready : Macduff = Wallack,

1st time: Banquo = Pope: Lady Macbeth = Mrs. Bunn.

Nov, 1. Way to get Married. Tangent = Elliston: Toby Allspice = Dowton: Dick Dashall = Browne: Caustic = Munden: Capt. Faulkner = Pope: Clementina Allspice = Mrs. Glover: Julia Faulkner = Mrs. W. West: Lady Sorrell = Mrs. Harlowe.

3. Not acted 18 years, Winter's Tale. Leontes = Macready, 1st time: Polixenes = Archer: Florizel = Wallack, 1st time: Autolycus = Munden: Clown = Harley: Hermione = Mrs. Bunn: Perdita Mrs. W. West, 1st time: Paulina = Mrs. Glover:—acted 12 times.

4. She Stoops to Conquer. Hardcastle = Dowton: Young Marlow = Elliston, 1st time: Miss Hardcastle = Miss L. Kelly, 1st time.

6. Hypocrite. Col. Lambert = Wallack: Charlotte = Mrs. W. West.

11. Provoked Husband. Manly = Archer: Squire Richard = Liston, 1st time: Count Basset = Browne: Lady Townly = Mrs. Glover: Miss Jenny = Miss S. Booth.

13. Chapter of Accidents, revived. Woodville = Wallack: Jacob Gawkey = Liston: Governour Harcourt = Dowton: Capt. Harcourt = S. Penley: Vane = Browne: Cecilia = Miss L. Kelly: Bridget = Mrs. Orger:—with Deaf as a Post. Capt. Templeton = Browne: Crupper = Hughes: Gallop = W. H. Williams:—rest as originally.

15. Rob Roy—Rob Roy = Macready: Dougal = Browne: Helen Macgregor = Mrs. Bunn, 1st and only time.

18. Never acted, Caius Gracchus. Caius Grac-

chus = Macready : Opimius (his enemy) = Archer : Drusus = Pope : Fulvius Flaccus (friend to Gracchus) = Yarnold : Licinius = S. Penley : Vettius = Younge : Cornelia (mother to Gracchus) = Mrs. Bunn : Licinia (his wife) = Mrs. W. West : — Caius Gracchus, after the death of his brother, had led a life of retirement — in the 1st act, he comes forward to plead the cause of Vettius — Vettius is acquitted — Caius is elected Tribune, and becomes very popular — the Patricians gain over Drusus, the colleague of Caius, and by his assistance, undermine the popularity of Caius — in the last scene, Caius kills himself — Opimius and his party enter — the curtain drops — this T. was written by Knowles — some parts of it are good, but on the whole it is a dull play — for the story see Plutarch — it appears from the bill that the licenser's permission was not obtained without some difficulty—acted 7 times.

Dec. 3. Pizarro. Elvira = Mrs. Bunn, 1st time.

8. Richard 3d = Kean, 1st app. this season.

9. Guy Mannering. Meg Merrilies = Mrs. Bunn, 1st time.

12. Othello. Othello = Kean : Iago = Wallack : Cassio = S. Penley : Desdemona = Mrs. W. West : Æmilia = Mrs. Faucit from C. G.

16. Love in a Village. Justice Woodcock = Dowton.

26. Jane Shore. Hastings = Wallack, 1st time : Dumont = Terry : Gloster = Archer : Jane Shore = Mrs. W. West : Alicia = Mrs. Bunn.

29. Merchant of Venice. Shylock = Kean : Bassanio = Archer : Gratiano = Browne : Launcelot = Liston : Portia = Mrs. W. West.

Jan. 1. Beggar's Opera. Macheath = Madame Vestris.

3. Artaxerxes, and Fish out of Water.

5. First time, Kenilworth, or the Days of Good Queen Bess, in 4 acts, and with an allegorical pageant. Earl of Leicester = Wallack: Richard Varney = Archer: Antony Foster = Terry: Tresylian = S. Penley: Michael Lambourne = Browne: Goldthread = Hughes: Wayland Smith = Harley: Walter Raleigh = Mercer: Nicholas Blunt = Gattie: Lord Burleigh = Pope: Queen Elizabeth = Mrs. Bunn: Amy = Mrs. W. West: Janet Foster = Miss S. Booth: Countess of Rutland = Miss Boyce: Cicely = Miss Povey: — acted 8 times — see Bath, Dec. 15, 1821—and Dibdin, vol. 2, pp. 192-301-304.

13. Never acted, Philandering, or the Rose Queen. Count Amaranth = Braham: Philander (his friend) = Liston: Lapsis (a schoolmaster) = Harley: Jerome (a jolly old peasant) = Dowton: Pierre (a severe old peasant) = Terry: Blaise (in love with Pauline) = Knight: Anselmo (privately married to Lisette) = Mercer: Emile = Miss Stephens: Pauline (daughter to Jerome) = Madame Vestris: Lisette daughter to Pierre) = Miss Smithson: Matilda = Miss Forde: — acted 10 times — the Count and his friends arrive at his castle in the country—the Count and Philander, notwithstanding that they are on the eve of marriage with Matilda and Emile, are continually flirting with other women — Emile urges Matilda to join in a plot against their lovers—Matilda consents, and they disguise themselves as gipsies—the Count and Philander disguise themselves as Troubadours—each of them makes love to Pauline—

they are seized, and sent to prison—Philander makes his escape — the other Troubadour is discovered to be the Count—Lisette is elected Rose Queen—at the conclusion, Matilda and Emile forgive the Count and Philander — Anselmo avows his marriage — Blaise marries Pauline—this is a moderate Opera, in 3 acts—it is taken from the French — and attributed to Beazley—for that part of the plot which concerns the Rose Queen, see vol. 6, p. 468.

Feb. 6. New way to Pay Old Debts. Sir Giles = Kean: Wellborn = Archer: Marrall = Munden: Justice Greedy = Oxberry: Lady Allworth = Mrs. Knight: Margaret = Miss Smithson: with Spoil'd Child. Little Pickle = Miss Clara Fisher.

11. Lodoiska, revived, with Horses. Lovinski = Archer: Varbel = Harley: Kera Khan = Wallack: Lodoiska = Miss Povey.

20. Merry Wives of Windsor, revived. Falstaff = Dowton: Ford = Wallack: Sir Hugh Evans = Browne: Dr. Caius = Gattie: Slender = Harley: Shallow = Oxberry: Fenton = Braham: Page = S. Penley: Mrs. Ford = Miss Stephens: Mrs. Page = Miss Cubitt: Anne Page = Miss Povey: Mrs. Quickly = Mrs. Harlowe:—acted 24 times.

"*Ecce iterum Crispinus, et est mihi sæpe vocandus*
"*Ad partes, monstrum nullâ virtute redemptum*
"*A vitiis*"—

Scilicet dramaticis—for nothing disrespectful is, in the slightest degree, meant to Reynolds' private character—Reynolds, in 1826, published his Life—in the writing of it he has displayed so much candour th

it would disarm criticism, if *fiat justitia* were not a paramount maxim.

The Merry Wives as acted on this evening was Shakspeare's play made into an Opera by Reynolds — he has not ventured to print it, but a gentleman who was present on the first night assured me that it was vilely done — of this he gave one instance — the scene represented a distant view of Windsor, with a most glowing *summer* sky—the duel between Sir Hugh and Dr. Caius being over, and the stage clear—Fenton entered solus—he spoke to this effect —"How I love this spot, where dear Anne Page so "often has met me, and confessed her love—Ha! I "think the sky is *overcast* — the wind too blows like "an approaching storm—well—let it blow on—I am "prepared to brave its fury"—he then began to sing —"Blow, blow thou *winter's* wind" — Reynolds originally meant his Merry Wives for C. G., but Thomas Harris (the patron of nonsense) being dead, and the theatre under the management of Charles Kemble, Reynolds was forced to keep his piece by him, till Elliston thought proper to produce it.

Of all the English dramatic writers who ever existed, Reynolds has done the most towards debauching the public taste — for many years he annually brought out a Comedy which was generally successful, but which any respectable dramatist would have been ashamed to own—from the manner in which Reynolds speaks of his pieces, it is evident that he considered success as the criterion of merit — but fortune is fickle — and 5 of his pieces were coolly received—in this reverse of affairs he bethought himself of a notable expedient — this was to turn

Shakspeare's Comedies into Operas—fortune again smiled, and under her encouragement he proceeded, step by step, till on this evening he reached the acme of dramatic infamy, by degrading the best Comedy in the English language to an Opera.

23. Kean acted Hamlet.

24. First time, Rumfustian Innamorato, or the Court of Quodlibet. Blusteroso (king of Quodlibet) = Oxberry: Rumfustian (in love with Squallerina) = Harley: Muffinero (betrothed to Squallerina) = Knight: Squallerina (princess of Quodlibet—in love with Rumfustian) = Mrs. Orger:—Rumfustian and Muffinero fight—they kill one another—Rumfustian, before he dies, kills the king—the princess goes mad—the dead men come to life again—the king gives his daughter to Rumfustian—this burlesque Tragedy, in one act, was performed 3 times—it has but little to recommend it.

March 1. Miss Clara Fisher's bt. Richard 2d—Richard = Kean: York = Archer: Norfolk = Wallack: Queen = Mrs. W. West:—rest as before —— with Invisible Girl. Capt. Allclack, &c. = Miss Clara Fisher:—and Highland Reel. Shelty = Harley: Moggy = Miss Clara Fisher.

8. Tekeli, revived. Tekeli = S. Penley: Wolf = Wallack: Bras-de-fer = Harley: Maurice = Browne: Conrad = Terry: Isidore = Knight: Alexina = Miss L. Kelly.

29. Pizarro. Rolla = Kean.

April 5. King Lear—with original passages restored. Edgar = Wallack: Oswald = Browne: Goneril = Miss Boyce—rest as Feb. 10 1823.

6. Stranger—Stranger = Kean, 1st time.

8. Merry Wives. Mrs. Page = Madame Vestris.

10. For bt. of Bunn, Stage Manager—Stranger, with Rival Soldiers. Nipperkin = Munden :—and Family Jars.

28. My Grandmother. Florella = Madame Vestris.

29. Lord of the Manor. Moll Flagon = Liston.

May 1. Measure for Measure, revived. Duke = Macready : Lucio = Liston : Angelo = Terry : Claudio = Archer : Elbow = Knight : Pompey = Harley : Barnardine = Browne : Isabella = Mrs. Bunn : Mariana = Miss L. Kelly : Mrs. Overdone = Mrs. Harlowe :—acted twice——Liston is said to have been worse than lost in Lucio.

14. Rob Roy. Helen Macgregor = Mrs. Bunn.

15. Cure for the Heart-Ache. Young Rapid = Browne : Old Rapid = Munden : Frank = Knight : Mrs. Vortex = Mrs. Orger : Ellen = Miss Smithson : Jessy = Miss L. Kelly.

20 and 22. Munden acted Old Dornton.

25. Munden acted Sir Peter Teazle.

27. Munden acted Sir Abel Handy—Free List suspended.

28. For bt. of Madame Vestris. *Shakspeare's* Tempest. (1st time for 15 years)—Prospero (for that night only) = Macready : Ferdinand = S. Penley : Caliban = Browne : Stephano = Dowton : Trinculo = Gattie : Alonso = Archer : *Hypolito* = Miss S. Booth : Miranda = Miss Povey : *Dorinda* = Miss Stephens : Ariel = Madame Vestris, 1st time :—with Giovanni in London. Giovanni = Madame Vestris, last time.

29. Munden acted Old Dornton.—Free List suspended—with All the World's a Stage. Diggery = Liston: Miss Kitty Sprightly = Miss S. Booth.

31. Munden's bt. and last app. on the Stage—Poor Gentleman. Frederick = Elliston: Ollapod = Harley: Sir Robert Bramble = Munden: Corporal Foss = Oxberry: Sir Charles Cropland = Browne: Stephen Harrowby = Knight: Miss Lucretia Mac Tab = Mrs. Harlowe: Emily = Mrs. W. West:—with Past Ten O'Clock. Old Dozey = Munden:—Munden will take leave of his friends and the public.

June 1. For bt. of Miss Stephens—never acted there, *Shakspeare's* Comedy of Errors. Antipholis of Syracuse = S. Penley: Antipholis of Ephesus = Horn: Dromio of Syracuse = Liston: Dromio of Ephesus = Harley: Dr. Pinch = Gattie: Adriana = Miss Stephens: Luciana = Madame Vestris: Abbess = Mrs. Knight:—this was not Shakspeare's play, but Reynolds' alteration of it.

2. Harley's bt. Cabinet, and Two Wives, or a Hint to Husbands. Flank (servant to Sir William) = Harley: Sir William Prune = Hughes: Hon. Mr. Trimmer = Mercer: Mrs. Trimmer (daughter to Sir William and Lady Prune) = Miss Cubitt: Lady Prune = Miss Green:—Trimmer treats his wife unkindly—she wishes for a separation — Flank undertakes to effect this—he presents himself to Trimmer, first as Capt. Bounce—in this character he assures him, that his first wife, who had really been drowned on her voyage to Lisbon, is still alive—Flank next assumes the characters of Lawyer Johnson and Humphrey Clod—at the conclusion, Trimmer promises to behave better to Mrs. Trimmer—this poor

piece, in one act, was written by Parry—it was brought out at the English Opera House Aug. 7 1821—Harley acted Flank originally.

7. Elliston's bt. Hypocrite, with Lyar. Young Wilding = Elliston.

9. Mrs. Bunn's bt. Henry 8th. King = Pope: Wolsey = Macready: Buckingham = Archer: Archbishop Cranmer = Thompson: *Archbishop* Gardiner = Gattie: Lord Sands = Terry: Cromwell = S. Penley: Queen Katharine = Mrs. Bunn, 1st time: Anne Bullen = Miss Smithson:—with Three Weeks after Marriage. Lady Racket = Mrs. Bunn, 1st time:—and Tom Thumb.

10. Liston's bt. Comedy of Errors, with Deaf as a Post—and, never acted, Revolt of the Greeks, or the Maid of Athens—Harley—Knight — Archer — S. Penley — Miss S. Booth — Miss Smithson and Mrs. Orger: — acted 18 times — seemingly not printed.

11. For bt. of Mrs. W. West, and Miss Smithson. Every one has his Fault. Sir Robert Ramble = Elliston: Harmony = Terry: Irwin = Archer: Solus = Liston: Placid = Browne: Lady Eleanor Irwin = Mrs. W. West: Miss Wooburn = Miss Smithson: Mrs. Placid = Mrs. Orger: Miss Spinster = Mrs. Harlowe:—with Sylvester Daggerwood, by Elliston.

14. Macready's bt. Coriolanus — Coriolanus = Macready: Tullus Aufidius = Archer: Menenius = Terry: Volumnia = Mrs. Bunn: Virgilia = Miss Smithson: — with Matrimony. Delaval (for that night only) = Macready: O'Clogherty = Fitzwilliam:

Clara = Miss S. Booth :—and Giovanni in London. Giovanni = Madame Vestris, last time.

16. For bt. of Knight, and Archer. Rivals. Faulkland = Archer : David = Knight : Lydia Languish = Miss S. Booth : Julia (for that night only) = Mrs. Bunn :—with Blue Devils, Megrim = Elliston.

17. Wild Oats. Ephraim Smooth = Browne.

18. Fitzwilliam's bt. Not acted 10 years, Man and Wife. Charles Austencourt = Elliston : Sir Willoughby Worrett = Dowton : Cornelius O'Dedimus = Fitzwilliam : Ponder = Harley : Lord Austencourt = Archer : Helen Worrett = Miss S. Booth : Lady Worrett = Mrs. Harlowe :—with Lovers' Quarrels. Sancho = Fitzwilliam.

19. Marriage of Figaro. Almaviva (for that night only) = Macready : Figaro = Harley, 1st time : Antonio = Browne.

22. Spring's bt. Poor Gentleman. Sir Robert Bramble = Dowton, 1st time : and Modern Antiques. Cockletop = Dowton, 1st time.

23. Henry 8th. *Archbishop* Gardiner = Gattie.

24. Jew. Sheva = Elliston : Jabal = Knight : Eliza = Miss S. Booth.

28. Hypocrite. Mawworm = Harley, 1st time.

29. Braham's bt. Devil's Bridge. Belino = Braham.

30. Miss S. Booth's bt. Wonder. Violante = Miss S. Booth, 1st time :—with Rendezvous. Sophia = Miss S. Booth :—and Falls of Clyde. Ellen Enfield = Miss S. Booth.

July 1. Turn out. Marian = Miss S. Booth, 1st time.

3. Man of the World. Sir Pertinax = Terry: Egerton = Elliston: Lady Rodolpha = Miss S. Booth.

5. Under the Patronage of the Duke of York. For the bt. of Mrs. Bland. Lyar, with Monsieur Tonson. Morbleau = Mathews:—and Mayor of Garratt—a list of the donations already received, was printed with the bill——Mrs. Bland had been a favourite with the public—she was chiefly a singer, but had considerable merit as an actress.

12. For the bt. of Oxberry's Widow and Children. Review, with Monsieur Tonson—and (never acted there) Miller's Maid. Matty Marvellous = Harley: Phœbe = Miss S. Booth—We are obliged to Oxberry for reprinting Marlow's Tamburlaine the Great in 2 parts, and his Jew of Malta.

13. Belle's Stratagem. Letitia Hardy = Miss I. Paton, 1st app. there.

19. She Stoops to Conquer. Tony Lumpkin = Harley, 1st time: Miss Hardcastle = Miss I. Paton.

21. Citizen. Maria = Miss I. Paton.

24. Madame Catalani's bt.—she had sung several nights in the latter part of the season.

26. (Last night) For bt. of Miss Isabella Paton—not acted 6 years, Know your own Mind. Millamour = Elliston: Dashwould = Browne: Malvil = Archer: Lady Bell = Miss I. Paton.

Joseph S. Munden is said to have first distinguished himself at Canterbury—he was well received at C. G., and in process of time became the first comic actor of his day—he had the peculiar merit of playing serious old men as well as comic ones—his

Capt. Bertram was nearly as good as his Sir Francis Gripe—he sometimes went a little beyond nature, but it was impossible not to laugh at him—his countenance was very expressive—he indulged himself in grimace, but his grimace usually added force to what he had to say—some person observed of him, that when he appeared to have exhausted all his humour, he had still a stroke or two in store.

Among Munden's best characters may be reckoned —Sir Francis Gripe—Ephraim Smooth—Old Dornton—Polonius—Hardcastle—Nipperkin—Old Rapid —Capt. Bertram—King in Tom Thumb—Crack in Turnpike Gate — Sir Abel Handy — Sir Robert Bramble—Marrall—Kit Sly—Moll Flagon.

Munden's characters.

Canterbury 1780. *Faddle in the Oaks.

C. G. 1790-1791. Sir Francis Gripe—Jemmy Jumps—Don Lewis in Love makes a Man—Darby in Poor Soldier—Quidnunc in Upholsterer—*Sir Samuel Sheepy in School for Arrogance—Lazarillo in Two Strings to your Bow—*Frank in Modern Antiques—Lovel in High Life—*Ephraim Smooth —Cassander in Alexander the Little—Pedrillo in Castle of And.—Daphne in Midas, reversed—Tipple in Flitch of Bacon — Camillo in Double Falsehood.

1791-1792. Ennui in Dramatist — Gentleman Usher in King Lear—*Lord Jargon in Notoriety—

1st Carrier in Henry 4th—*Mustapha in Day in Turkey—2d Witch — Meadows in Deaf Lover—Sebastian in Midnight Hour—*Old Dornton in Road to Ruin—Nicholas in Fashionable Levities—Old Shepherd in Peep behind the Curtain—Aircastle in Cozeners—David in Rivals—Autolycus—Taylor in Catharine and Petruchio.

1792-1793. *Peregrine Forester in Hartford Bridge—Sir Anthony Absolute—*Bribon in Columbus—Sir Francis Wronghead—Polonius — Hardcastle—Don Jerome in Duenna—*Harmony in Every one has his Fault—1st Recruit in R. O.—*Sir Thomas Roundhead in How to grow Rich—Dozey in May Day—*Nipperkin in Sprigs of Laurel—Dromio of Syracuse.

1793-1794. Town Clerk in Much Ado—Peachum—Puzzle in Funeral—Old Groveby in Maid of the Oaks—*Jollyboy in World in a Village—Sir Andrew Acid in Notoriety—General Savage in School for Wives—*Craig Campbell in Love's Frailties—*Sidney in Travellers in Switzerland—Russet in Jealous Wife—*Oakland in Netley Abbey—Trim in Tristram Shandy—Old Pranks in London Hermit—Lopez in Lovers' Quarrels.

1794-1795. Scrub—*Flush in Rage—Midas—Cimberton — *Humphrey in Town before You—Squire Tally-ho in Fontainbleau—*Valoury in Mysteries of the Castle—*Sir Hans Burgess in Life's Vagaries—*Cypress in Irish Mimick—*Donald in Deserted Daughter—Doiley in Who's the Dupe ?—Fool in Battle of Hexham—Don Cæsar in Bold Stroke for a Husband—Drugget in Three Weeks—Thomas in Irish Widow—Lord Scratch in Drama-

tist—Grumio in C. and P.—Sir Walter Waring in Woodman.

1795-1796. Dorus in Cymon—Spado in Castle of And.—Governour Harcourt in Chap. of Acc.—General in Midnight Hour—Shelty in Highland Reel—Tokay in Wives Revenged—*Project in Speculation—Grub in Cross Purposes—*Caustic in Way to get Married—*Brummagem in Lock and Key—Antonio in Follies of a Day—Hurry in Maid of the Oaks—Zarno in Zorinski—Sir Hornet Armstrong in Mask'd Friend—Grog in Positive Man—Capt. Cape in Old Maid.

1796-1797. Dowdle in Prisoner at Large—*Old Testy in Abroad and at Home—Sir Charles Clackit in Guardian—*Old Rapid in Cure for the Heart-Ache—*Sir William Dorillon in Wives as they were—Timothy Peascod in What d'ye call it?—*Obediah in Honest Thieves—Robin in Waterman.

Hay. 1797. Tony Lumpkin—*Zekiel Homespun—*Clod in Young Quaker—Corney in Beggar on Horseback—Periwinkle.

C. G. 1797-1798. Dogberry—Sir Harry Sycamore—Sir Wilful Witwou'd—*Simon Single in False Impressions—*Undermine in Secrets worth Knowing—Sir Peter Teazle—*Demisou in Blue Devils—Sir Christopher Curry—Col. Oldboy—Justice Clement in Every Man in his Humour—Justice Woodcock—Sir Luke Tremor in Such things are.

Hay. 1798. *Shenkin in Cambro Britons—Count Benini in False and True—Acres.

C. G. 1798-1799. Little John in Robin Hood—*Verdun in Lovers' Vows—*Chellingoe in Ramah

Droog—*Bonus in Laugh when you can—*Oakworth in Votary of Wealth—*Capt. Bertram in Birthday—*Cuno in Count of Burgundy—Cranky in Son in Law—King in Tom Thumb—Poor Vulcan—Alibi in Lie of the Day — Launcelot in M. of V.

1799-1800. *Worry in Management—*Crack in Turnpike Gate—*Ava Thoanoa in Wise Man of the East—*Wolf in Joanna—*Sir Abel Handy in Speed the Plough—Hardy in Belle's Stratagem—Croaker in Good Natured Man—Gauge in Camp—Sir Fretful Plagiary — *Dominique in Paul and Virginia — Sir Buzzard Savage in Fashionable Levities.

1800-1801. *Primitive in Life—Brainworm—*Old Liberal in School for Prejudice—*Sir Robert Bramble in Poor Gentleman—Marrall in New way to Pay old Debts—Ben Block in Reprisal—*Alderman Indigo in Sea-side Story—Malvolio.

1801-1802. *Peter Post Obit in Folly as it Flies —*Peter in Cabinet.

1802-1803. Old Philpot — *Sapling in Delays and Blunders.

1803-1804. Dogberry — *Mainmast in English Fleet—Shallow in Henry 4th—Justice Credulous in St. Patrick's Day—Tempest in Wheel of Fortune—*Old Toppit in Paragraph—*Old Hairbrain in Will for the Deed—Sir Luke Tremor—Walmsley in Appearance is against them—Don Pedro in Wonder.

1804-1805. *Gangway in Thirty Thousand — *Gen. Tarragan in School of Reform—*Lord Danberry in To Marry or not to Marry—*Torrent in

Who wants a Guinea?—Major Corslet in Guilty or not Guilty.

1805-1806. Don Manuel in She wou'd and she wou'd not—Jobson—*Gen. Bastion in We Fly by Night—Jaquez in Honey Moon.

1806-1807. Menenius in Coriolanus—*Count of Rosenheim in Adrian and Orrila—Stephano in Tempest—Sir Bashful Constant—*Mauritz in Peter the Great.

1807-1808. Sir Adam Contest in Wedding Day—Moneytrap in Confederacy—Daniel in Travellers in Switzerland—Launce in Two Gentlemen of Verona—Judas in Bonduca.

1808-1809. *Governor of Siberia in Exile—*Diaper in School for Authors—*Baron Crackenberg in Is he a Prince?

1809-1810. *Growley in Budget of Blunders.

1810-1811. Old Mirabel—*Heartworth in Gazette Extraordinary—Moody in Country Girl—Lafeu in All's Well.

Hay. 1811. *Casimere in Quadrupeds of Quedlinburgh—Lingo—Bombastes Furioso.

1811-1812. Not engaged.

Hay. 1812. *In Child of Chance.

1812-1813. Not engaged.

D. L. 1813-1814. Timothy Truncheon in Crotchet Lodge—Darby in Love in a Camp—Torrington in School for Wives.

1814-1815. *Dozey in Past Ten O'Clock.

1815-1816. *Bailli of Palaiseau in Magpie—*Sam Dabbs in Who's Who?—*Vandunke in Merchant of Bruges—Foresight—*Sherasmin in Oberon's Oath—Sir Harry Beagle.

1816-1817. Otho in Blacksmith of Antwerp—Adam Winterton in Iron Chest—*Sir Joshua Greybeard in Frighten'd to Death—Trappanti.

1817-1818. Kit Sly in Cobler of Preston—*Jack Cade in Richard Duke of York.

1818-1819. *Sir Frederick Augustus Pageant in High Notions—Diggery in all the World's a Stage.

1819-1820. Davy in Bon Ton—*Snip in Shakspeare versus Harlequin—John Moody.

1820-1821. Moll Flagon in Lord of the Manor—April in Secrets worth Knowing.

1821-1822. *Gen. Van in Veteran.

1822-1823—1823-1824. No new part.

Several characters in obscure pieces are omitted.

* *Originally.*

C. G. 1823-1824.

Oct. 1. Much ado, and Rosina.

2. School for Scandal. Sir Peter = W. Farren: Charles = C. Kemble: Joseph = Bennett: Sir Oliver Fawcett: Sir Benjamin = Jones: Crabtree = Blanch-

ard: Moses = Yates: Lady Teazle = Miss Chester: Mrs. Candour = Mrs. Gibbs.

3. Comedy of Errors, with Katharine and Petruchio, by Miss Chester and C. Kemble. Grumio = Blanchard.

4. Clari, with Irish Tutor, and Duel.

6. Romeo and Juliet——7. Maid Marian.

8. School of Reform, revived. Tyke = Rayner, 1st app. there: Lord Avondale = Egerton: General Tarragan = Blanchard: Ferment = Jones: Frederick = Abbott: Mrs. Ferment = Mrs. Gibbs: Mrs. Nicely = Mrs. Davenport:—with, never acted, Beacon of Liberty. William Tell = Bennett: Gessler (imperial governour of Uri) = Egerton: Baron of Attinghausen = Yates: Ulric of Udens = Duruset: Arnold de Melchthal = Abbott: Therese (wife of Tell) = Miss Foote: Bertha of Bruneck = Miss Love:—acted 13 times—this historical Romance (with music) was a moderate piece—it seems not to have been printed.

9. Way to keep him. Lovemore = C. Kemble: Sir Bashful Constant = W. Farren: Sir Brilliant Fashion = Jones: Widow Bellmour = Miss Chester: Mrs. Lovemore = Mrs. Chatterley: Lady Constant = Miss Foote: Muslin = Mrs. Gibbs.

13. Hamlet. Hamlet = Young, 1st app. for 2 years: Ghost = Egerton: Polonius = Blanchard: Osrick = Farley: Gravedigger = Fawcett: Queen = Mrs. Faucit: Ophelia = Miss M. Tree.

14. Point of Honour. Durimel = C. Kemble: St. Franc = Cooper, from D. L., 1st app. there: Valcour = Abbott: Steinberg = Blanchard: Bertha = Miss Foote: Mrs. Melfort = Mrs. Faucit:—with, never acted there, Miller's Maid. Miller = Bartley:

Giles = Rayner: Matty Marvellous = Meadows: Phœbe = Miss Foote: Dame = Mrs. Davenport.

15. Macbeth. Macbeth = Young: Macduff = C. Kemble: Banquo = Egerton: Lady Macbeth = Mrs. Ogilvie.

17. Venice Preserved. Pierre = Young.

21. Fortune's Frolic. Robin Roughhead = Rayner.

22. As you like it. Touchstone = Fawcett: Jaques = Young: Orlando = C. Kemble: Rosalind = Miss Jones: Celia = Miss Foote: Audrey = Mrs. Gibbs.

23. Point of Honour. Bertha = Miss F. H. Kelly: —with Padlock. Don Diego = J. Isaacs: Mungo = Blanchard: Leander = Miss Love: Leonora = Miss Paton: Ursula = Mrs. Davenport.

24. Stranger = Young: Mrs. Haller = Miss Lacy.

25. Slave. Gambia = Cooper: Fogrum = Keeley: Sam Sharpset = Rayner:—with Roland for an Oliver. Fixture = Rayner.

28. Inconstant. Young Mirabel = C. Kemble: Duretete = Jones: Old Mirabel = W. Farren: Bisarre = Mrs. Chatterley, 1st time: Oriana = Miss Foote, 1st time.

29. Henry 8th. Wolsey = Young:—rest as Jan. 15.

31. Wheel of Fortune. Penruddock = Young: Capt. Woodville = Abbott: Sydenham = Cooper: Tempest = W. Farren: Weazel = Blanchard: Sir David Daw = Farley: Emily Tempest = Miss Foote.

Nov. 3. Blind Boy. Edmund = Mrs. Chatterley: Oberto = Bartley: Molino = Meadows: Kalig = Farley: Elvina = Miss Love.

5. Never acted, Cortez, or the Conquest of Mexico—Spaniards—Cortez = Cooper: Spanish Officers

= Taylor, &c.: Sancho (farrier to the forces) = Fawcett:—Mexicans—Montezuma (the Emperour) = Baker: Teluxo = Bennett: Marina (his sister—but on the side of the Spaniards) = Miss Love:—Tlascalans—Maxicazin (the Cacique of Tlascala, an independent state at war with Mexico) = Chapman: Xocotzin and Acacix (his sons) = T. P. Cooke and Duruset: Amazitli = Miss Paton:—acted 12 times—then cut down to 2 acts, and acted 5 times more—Cortez and Marina are mutually in love—two embassadors are sent by Montezuma to Cortez—the cavalry of Cortez enter at full gallop—the Mexicans, who had never seen Horses before, are lost in astonishment—Cortez sets his fleet on fire — the Tlascalans are routed by the Spaniards — Cortez makes peace with them—Marina falls into the hands of the Mexican priests—they prepare to sacrifice her—she is rescued by Cortez—in the last scene, Montezuma and Cortez meet on friendly terms—there is an important underplot — Xocotzin and Acacix are in love with Amazitli—she declares that she will give her love to him who had deserved best of his country—Maxicazin decides in favour of Acacix—Xocotzin vows revenge—Teluxo fights with Xocotzin in defence of Amazitli — Sancho, who had concealed himself in a tree, shoots at Xocotzin, and wounds him—Acacix and the Tlascalans bear off Xocotzin——this historical Drama, in 3 acts, was written by Planché—much praise cannot be given to a piece, written for Horses, and abounding in songs, it must however be acknowledged, that Planché's play is far from a bad one—he says in his advertisement—" the Episode of the rival brothers

"is taken, almost verbatim, from Dryden's Indian "Emperour—in every other incident, the history of "the Conquest of Mexico, as related by Antonio de "Solis, Clavigero, and the original conquerors, has "been faithfully followed"—as Dryden's play could never be acted again, Planché was quite right in taking as much from it as suited his convenience—he has improved what he has borrowed, but with one striking exception—when Xocotzin, in the 3d act, threatens to ravish Amazitli, she sings a song—— in Dryden's play, the brothers are called Odmar and Guyomar—Amazitli is called Alibech—Planché's second title is incorrect, as his play ends before the Conquest of Mexico.

10. Forest of Bondy, or the Dog of Montargis. Macaire = Farley: Blaise = Meadows: Florio = Mrs. Vining: Aubri = Abbott: Lucille = Miss Foote: Dame Gertrude = Mrs. Davenport.

13. Never acted, Ferry of the Guiers—Rayner—Farley—Keeley—Meadows—Miss Foote and Mrs. Faucit:—this dramatic Romance, in 2 acts, was acted twice—it seems not to have been printed.

15. Gamester. Beverley = Young: Stukely = Cooper: Lewson = C. Kemble: Mrs. Beverley = Mrs. Bartley.

19. Cabinet. Orlando = Sinclair, 1st app. for 6 years.

21. Timour the Tartar. Zorilda = Mrs. Vining.

24. King John—King John = Young: Constance = Mrs. Bartley:—acted 7 or 8 times.

Dec. 2. Guy Mannering. Henry Bertram = Sinclair.

5. Man of the World. Sir Pertinax = Young,

1st time in London: Egerton = Cooper: Sidney = Abbott: Lord Lumbercourt = Bartley: Melville = Egerton: Lady Rodolpha = Mrs. Chatterley, 1st time: Betty Hint = Mrs. Gibbs:—acted 11 times.

11. Lord of the Manor. Young Contrast = Jones: Trumore = Sinclair: Sir John Contrast = Fawcett: Moll Flagon = Mr. Blanchard.

12. Never acted, Vespers of Palermo. Count di Procida (a Sicilian) = Young: Raimond (his son—in love with Constance) = C. Kemble: Eribert (the French Viceroy of Sicily) = Bennett: Anselmo (a Monk) = Chapman: Montalba, Guido, and Alberti (Sicilian nobles) = Yates, Baker and Horrebow: De Couci (a French nobleman) = Comer: Vittoria (a Sicilian lady) = Mrs. Bartley: Constance (sister to Eribert—in love with Raimond) = Miss F. H. Kelly: —this T. was written by * * —it is founded on history—John di Procida concerted his plans so well, that in one night 8000 of the French were murdered —the massacre took place on the 30th of March 1282—at the opening of the play, the French are masters of Sicily—Vittoria had been betrothed to Conradin the late King—Conradin and many of his friends had been put to death by the French—Eribert is in love with Vittoria—Procida is disguised as a pilgrim—he discovers himself first to Vittoria, and then to his son—the Sicilians determine to murder the French at some festival—Raimond objects to their plan, and is for open war—Vittoria, by the persuasion of Procida, pretends that she will marry Eribert—she wishes that the ceremony should take place at Vespers—he readily consents—when the bell rings for Vespers, the Sicilians rush with their drawn

swords on the French—Eribert is killed—Raimond rescues Constance, and places her under the protection of Anselmo—De Couci had made his escape, having been warned of his danger by Alberti—Raimond is accused of having given the warning to De Couci, and is condemned to death—the French, who had escaped the massacre, attack Palermo—the Sicilians are worsted—Vittoria causes Raimond to be released from his prison—she dies—Raimond and the Sicilians repulse the French — Montalba and Raimond are mortally wounded—at the conclusion, Raimond dies—his father throws himself on the dead body—some parts of this T. are well written, but on the whole it is a poor play—in the bill for the next day it was said to have been withdrawn for alteration—but it was not acted a second time—it is printed without the slightest intimation that it had been acted.

22. Julius Cæsar. Brutus = Young: Antony = C. Kemble: Cassius = Cooper.

26. Jane Shore. Dumont = Cooper.

Jan. 5. Pizarro. Rolla = Young: Alonzo = Abbott: Pizarro = Bennett: Elvira = Mrs. Ogilvie: Cora = Miss Lacy.

8. John Bull, revived. Job Thornberry = Fawcett: Tom Shuffleton = Jones: Peregrine = Cooper: Dennis Brulgruddery = Connor: Lady Caroline = Mrs. Chatterley: Mary = Miss Chester: Mrs. Brulgruddery = Mrs. Davenport:—acted about 10 times.

9. Never acted there, Simpson & Co. Simpson = W. Farren: Bromley = Cooper: Mrs. Simpson = Mrs. Gibbs: Mrs. Bromley = Miss Chester: Mrs. Fitzallan = Miss Love.

16. Duenna. Carlos = Sinclair : Father Paul = Bartley.

24. Cato, revived. Cato = Young : Juba = Cooper : Syphax = Egerton : Sempronius = Bennett : Portius = Abbott : Marcia = Miss Lacy : Lucia = Mrs. Faucit :—acted but once.

26. *Shakspeare's* King Lear—Lear = Young : Edgar = C. Kemble : Edmund = Abbott : Kent = Fawcett : Gloster = Egerton : Oswald = Farley : Cordelia = Miss Lacy : *Aranthe* = Miss Henry :—acted twice.

Feb. 6. Never acted, Poachers. Count Elberfeldt = Cooper : Baron Wolfenstein = Jones : Sourkrout = Blanchard : Countess de Lisle = Mrs. Chatterley : Countess Elberfeldt = Mrs. Faucit : Grizette = Miss Love :—acted 13 times—Sourkrout intends to marry Grizette—he kills a roe on Count Elberfeldt's domain —for which he is dismissed from his farm—he is advised to send Grizette to intercede with the Count —which he does not like—the Countess de Lisle enters disguised as a man—she offers to go to the Count as Grizette—Sourkrout accepts her offer—Baron Wolfenstein falls in love with her, supposing her to be Grizette—this was a moderate Farce—it seems not to have been printed—a piece called the Roebuck was brought out at the Surrey theatre—it was taken from the German of Kotzebue—the plot of the Roebuck is so like that of the Poachers, that the Poachers must have been founded on Kotzebue's piece.

10. Never acted, Native Land, or the Return from Slavery. Peregrino (valet to Aurelio) = Fawcett : Aurelio (a noble Genoese) = Sinclair : Tancredi (a

naval commander) = Cooper : Guiseppo (guardian to Lavinia, and desirous to marry her) = W. Farren : Marcello (in love with Lavinia) = Duruset : Biondina (cousin to Clymante) = Miss M. Tree : Zanina (woman to Lavinia, and wife to Peregrino) = Miss Love : Clymante = Miss Paton : Lavinia (sister to Aurelio) = Miss Beaumont :—acted 20 times—Scene Genoa —Time from the hour of noon until a few minutes beyond the midnight—4 years before the piece begins, Aurelio and Clymante had been contracted—Aurelio had been taken prisoner, and was supposed to be dead—Clymante's father had directed by his will, that she should forfeit her fortune, if she should not marry within a year—the year is very nearly expired when the play begins—Clymante had prevailed on Biondina to assume the dress of a man, and the name of Cœlio—in the 1st scene the Genoese Admiral returns from the conquest of Tunis, and brings all the Christian captives with him —Aurelio is in the number, but as he is disguised as a Moor, his return is known only to Tancredi—he soon becomes very jealous of the decided partiality which Clymante shows to Cœlio—in the 3d act, Clymante discovers that the supposed Moor is Aurelio—she determines to punish him for his suspicions of her—in the last scene, she enters as a bride, and as on the point of being married to Cœlio—Aurelio, who had thrown off his disguise, is in despair, till he finds that his supposed rival is a woman—Clymante is reconciled to Aurelio —Montalto and Lavinia are united——this piece was written by Dimond—it is very superiour to the generality of Operas—Peregrino and Zanina are the best characters—Peregrino, on his return, pretends

to have lost an eye, an arm, and a leg—Zanina is at first vastly disconcerted at the change in her husband's appearance—she afterwards promises never to forsake him—he recovers the use of his limbs—see Strangers at Home D. L. Dec. 8 1785.

March 8. Midas, revived. Midas = W. Farren: Apollo = Sinclair: Pan = Rayner: Nysa = Miss Love.

11. Never acted, Pride shall have a Fall. Torrento (in love with Leonora) = Jones: Count Ventoso (formerly a grocer) = W. Farren: Lorenzo (Captain of the Sicilian Hussars) = Cooper: Pistrucci (the Colonel) = Abbott: O'Shannon (the Major) = Connor: Count Carmine (the Cornet) = Yates: Stefano = Egerton: Spado = Meadows: Jailor = Taylor: Countess Ventoso = Mrs. Davenport: Victoria (daughter to the Count and Countess) = Miss Paton: Leonora (her sister—in love with Torrento) = Miss Love:—acted 27 times——the scene lies at Palermo —Lorenzo and Victoria were mutually in love—during his absence, Ventoso had succeeded to a title and to a large fortune—on Lorenzo's return, the Countess insists that Victoria should break off her engagement with him—the pride of the Countess is excessive—the Hussars are so offended at the contemptuous manner in which she had spoken of them, that they determine to be revenged on her—they go to the jail, where they find Torrento, who, in the first scene, had been arrested for a debt—they select him from the other prisoners—under their direction, he calls himself the Prince de Pindemonté, and makes Victoria an offer of marriage—the Countess is highly delighted with the offer—in the 5th act, Torrento is discovered to be an impostor—the Pride of the Coun-

tess has a severe Fall—at the conclusion, Stefano proves to be the Prince de Pindemonté, and the Viceroy of Sicily—Lorenzo proves to be his son—Torrento proves to be the son of Anselmo, to whose title and property Ventoso had succeeded—Lorenzo and Torrento marry Victoria and Leonora——this C. is attributed to Croly—it is a moderate play—the author meant to ridicule some of the officers of a particular English regiment under the characters of Sicilian Hussars—he had gained good information about them—and to this circumstance the play was chiefly indebted for the success which it met with—Count Carmine is a very good character, particularly in representation—Croly has introduced into his play about 11 songs—when an author intersperses his play with songs, he makes a tacit acknowledgment that his piece is not a noun substantive, and cannot stand by itself.

30. Hunter of the Alps, revived. Felix = Jones: Rosalvi = T. P. Cooke: Jeronymo = Meadows: Helena di Rosalvi = Mrs. Faucit: Genevieve = Miss Love.

April 1. C. Kemble's bt. All in the Wrong, revived. Sir John Restless = Jones, 1st time: Beverley = C. Kemble: Belinda = Mrs. Chatterley, 1st time: Lady Restless = Miss Chester, 1st time.

19. Never acted, Spirits of the Moon, or the Inundation of the Nile—this romantic tale of Enchantment was acted 24 times—seemingly not printed.

30. Jealous Wife. Oakly = Young.

May 3. Henry 4th part 1st. Falstaff = C. Kemble: Hotspur = Young: King = Egerton: Prince of Wales = Cooper: Vernon = Abbott: Lady Percy =

Miss F. H. Kelly: Hostess = Mrs. Davenport:—acted 9 times——C. Kemble acted Falstaff for the 1st time in London—a gentleman who was present on this night said—"C. Kemble had studied the part "of Falstaff thoroughly—he endeavoured to rescue "it from the coarseness with which it had been "usually represented—in the presence of the King, "and in the conversation with Westmoreland, he "invested it with a gentility and courtly bearing—I "consider C. Kemble's conception of the part as "judicious — but the opinions of the critics are "divided"—this gentleman had never seen Henderson—they who remembered that great actor would probably be disgusted with C. Kemble's attempt at refinement and novelty—Henderson made Falstaff neither very vulgar, nor very polite—Falstaff's replies to Westmoreland are evidently familiar.

26. Young's bt. Honey Moon. Duke Aranza = Young: Rolando = Jones: Jaquez = Meadows: Lampedo = Blanchard: Juliana = Miss Chester.

27. Never acted, Charles the Second, or the Merry Monarch. King Charles = C. Kemble: Capt. Copp (formerly a sailor, but now the keeper of a tavern) = Fawcett: Rochester (in love with Lady Clara) = Jones: Edward (a page — in love with Mary) = Duruset: Mary (niece to Copp, and in love with Edward) = Miss M. Tree: Lady Clara (in love with Rochester) = Mrs. Faucit:—acted 14 times — Lady Ciara requests Rochester to cure the King of his passion for rambling at night — Rochester promises to do so — he and the King go to Copp's disguised as sailors—Rochester leaves the King in pawn

for the reckoning — the King has no money — he offers Copp his watch — the watch is so handsome, that Copp suspects him of having stolen it — the King is confined in a room, but makes his escape by the window—Copp had been told by a jeweller, that the watch was certainly the King's—Copp and Mary go to court—they get access to the King, and present the watch to him — Copp discovers that the two sailors were the King and Rochester — the King enjoins a profound silence on all who are present — this pleasant piece was written by Howard Payne— it is printed in two acts, but was originally divided into three — Payne says that he founded it on a French play — there are some improprieties in it — Rochester speaks of his castle at Rochester — he had no castle at that place, his seat was in Oxfordshire — Odsfish, the King's usual oath, is given to Copp instead of the King—Mary makes Tea for the King and Rochester — in the time of Charles the 2d, it is improbable that Tea should be met with in a public house at Wapping — it is still more improbable that Mary should make Tea late at night — the King and Rochester do not start for their frolic till 9 o'clock.

29. Cozening, revived. Yates acted his usual parts.

June 4. Never acted, The Castellan's Oath. Winceslaus (King of Poland) = Chapman : Albert (the deposed Prince) = Mrs, Vining : Zodoski (Castellan of Lemberg) = T. P. Cooke : Ulrick (confidant of Winceslaus) = Baker : Berold (a domestic) = Duruset : Joachim (jailor to the fortress) = Blanchard : Adolfa (Countess Zodoski) = Mrs. Faucit : Norna (betrothed to Berold) = Miss Hammersley :—

this Melo-drama was acted twice — it seems not to have been printed.

11. Brother and Sister, revived. Don Christoval = Fawcett: Pacheco = Meadows: Isidora = Miss Paton.

12. Twelve Precisely. Mrs. Chatterley acted her usual parts.

16. Never acted, My own Man — W. Farren — Jones—Rayner—Meadows—Keeley — Mrs. Davenport and Miss Jones — this F. was acted 6 times — seemingly not printed.

17. Richard 3d. Richard = Kent, 1st app. in London.

24. W. Farren's bt. Clandestine Marriage, and High Life.

July 1. School for Scandal. Charles = Cooper.

6. For bt. of Cooper, and Rayner. Town and Country. Reuben Glenroy = Cooper: Plastic = Bennett: Hawbuck = Rayner: Mrs. Glenroy = Miss Lacy: Rosalie Somers = Miss Chester, 1st time:— with Irish Widow. Kecksey = W. Farren: — and never acted there, Ella Rosenberg. Storm = Rayner: Rosenberg = Cooper: Flutterman = Meadows: Ella = MissLacy.

9. For bt. of Connor and T. P. Cooke. West Indian. Belcour = Jones: Stockwell = Egerton: Major O'Flaherty = Connor, 1st time: Varland = W. Farren: Charlotte Rusport (for that night only) = Mrs. Edwin: Lady Rusport = Mrs. Davenport:— with Yard Arm and Yard Arm. Gunnel = T. P. Cooke: M'Scrape = Connor:—and Presumption, or the Fate of Frankenstein—Frankenstein = Bennett: (- - - - - -) = T. P. Cooke: Fritz = Keeley: &c. —

this Romantick Drama seems not to have been printed — it was brought out at the English Opera House, and acted with success — a similar piece, by Milner, was brought out at one of the Minor theatres — it was called the Man and the Monster, or the Fate of Frankenstein — it is principally founded on Mrs. Shelly's singular work, entitled Frankenstein, or the Modern Prometheus, and partly on a French piece — the scene lies on the Prince del Piombino's estate, near the foot of Mount Ætna — Frankenstein contrives to make, and animate a man — the man, or rather the Monster, is possessed of vast strength — he kills the young son of the Prince — the Prince orders his guards to shoot the Monster — he forces his way through the guards — Frankenstein repents of his Presumption in having formed the Monster — he now wishes to destroy him — Frankenstein and a large number of armed peasants find the Monster lying exhausted at the foot of a rock — they bind him with strong cords — he recovers his liberty, and kills Frankenstein — a party of soldiers fire on the Monster — they surround him on all sides — he rushes, in despair, to the apex of Mount Ætna, and leaps into the crater — O. Smith acted the Monster.

17. (Last night) Much ado.

19. The Battle of Eddington, or British Liberty, was acted by inferiour actors — from the D. P. it appears that this was the historical Tragedy written by Penn — it is a very poor piece in 3 acts — the 1st edition is said to have been printed in 1792 — the 2d was printed in 1796 — Alfred had assembled his forces to oppose the Danes — his Queen and Son are taken prisoners by Ceoluph, who is an English noble-

man, but in the interest of the Danes — Alfred defeats the Danes—Ceoluph is killed.

HAY. 1824.

June 14. Never acted, Come if you Can — Wilkinson, his 1st app. there—Williams—Mrs. Garrick, &c — this farcical Prelude, with music, was acted twice — seemingly not printed — with Lord of the Manor. Sir John Contrast = Williams : — and Fish out of Water.

15. Cure for the Heart-Ache. Young Rapid = Vining : Old Rapid = Liston : Vortex = Williams : Miss Vortex = Mrs. Gibbs : Jesse = Mrs. T. Hill, from Dublin.

16. She Stoops to Conquer. Hardcastle = Williams : Tony Lumpkin = Liston : Young Marlow = Cooper : Mrs. Hardcastle = Mrs. Windsor from Exeter—and my Grandmother.

17. School for Scandal. Sir Peter = W. Farren, 1st app. there : Joseph = Cooper : Charles = Vining : Crabtree = Williams : Moses = Wilkinson : Lady Teazle = Miss Chester :—with, never acted, A Year

in an Hour, or the Cock of the Walk. Bobby Buckhorse (an ugly fellow) = Liston: Old Stanley = Younger: Young Stanley (his nephew — in love with Mrs. Welford) = Johnson: Priscilla Fadefast (an ugly woman of about 40) = Mrs. C. Jones: Old Margery = Mrs. Windsor: Mrs. Welford (a young widow—in love with Stanley) = Miss Wood:— acted 9 times — in the 1st act, the scene lies at a village near Plymouth — all the young men set off for Mexico, in the hopes of making their fortunes — so that Bobby Buckhorse becomes Cock of the Walk— in the 2d act, the scene lies at Highgate—a Year is supposed to pass between the 2 acts—Bobby is now married to Priscilla—they have a child who is nursed by Old Margery—Bobby is very desirous to proclaim himself a father — but Priscilla insists that the marriage should be kept secret — circumstances induce Old Stanley to tell Bobby that Young Stanley is the father of the child at Margery's cottage—Bobby is of course much annoyed—at the conclusion, the mistake is cleared up — this is a poor F. by Poole — he says that he wrote it purposely to suit Liston's style of acting.

18. Belle's Stratagem. Hardy = Williams.

21. Mogul Tale. Johnny Atkins = Wilkinson, 1st time.

22. Twelve Precisely, with Pigeons and Crows.

28 Simpson & Co. Simpson = W. Farren.

29. Way to keep him. Sir Brilliant = Vining.

July 1. Not acted 12 years, Two Strings to your Bow. Lazarillo = Liston: Clara = Madame Vestris, 1st time.

6. Exchange no Robbery. Sir Christopher = W. Farren, 1st time.

13. Love laughs at Locksmiths. Capt. Beldare = Vining: Risk = W. West: Totterton = Williams: Solomon Lob = Wilkinson.

16. Never acted, Married and Single. Beau Shatterly = W. Farren: Scamper (his servant) = Vining: Melford (nephew to Shatterly—in love with Fanny) = Cooper: Ferret (a young attorney) = W. West: Bickerton = Pope: Capt. O'Rapper = Lee: Mrs. Bickerton = Mrs. Glover: Fanny (in love with Melford) = Mrs. T. Hill: Mrs. Shatterly = Mrs. Jones:—acted 24 times—Beau Shatterly, who is 60, wishes to be thought a gay young fellow—he is Married, but leads the life of a Single man—he keeps his wife at Kensington, and lives himself in London—he invites company to a dance and supper—while he is at Melford's lodgings, Ferret enters—Ferret mistakes Shatterly for Melford, and tells him, that two ladies are in a coach below, and wish to see him—Shatterly thinks to play Melford a trick, and goes to the supposed ladies—Ferret arrests him for a debt due from Melford—Shatterly is carried to a sponging house, and consequently not able to appear at his own party, till it is nearly broken up—Shatterly is very desirous to have his adventure concealed, but at the conclusion, it is discovered—Shatterly promises to live with his wife as a Married man—Melford marries Fanny——this is an indifferent C., in 3 acts—it was taken from the French, and adapted to the English stage by Poole—Poole, in his preface gives a minute detail of an uninteresting difference between himself and Elliston about this piece——

Married and Single, a C. in 3 acts, translated from the French, was published in 1824—from which it appears that Poole's obligations to the French author are much greater than he allows them to be.

22. Beggar's Opera. Macheath = Madame Vestris: Peachum = W. Farren: Filch = W. West.

23. Never acted there, Two Pages of Frederick the Great. Theodore = Madame Vestris: Augustus = Miss Love.

24. Lock and Key. Ralph = Liston, 1st time.

27. Young Quaker. Young Sadboy = Vining: Chronicle = W. Farren: Shadrach = Williams: Spatterdash = Harley: Clod = Liston: Dinah = Miss Chester: Pink = Mrs. Gibbs: Araminta = Miss Love.

29. Heir at Law. Cicely = Miss Love, 1st time.

31. Such things are, revived. Twineall = Listón, 1st time: Sir Luke Tremor = W. Farren, 1st time: Haswell = Cooper: Elvirus = Vining: Female Prisoner = Mrs. Glover: Lady Tremor = Mrs. Gibbs: —not repeated.

Aug. 7. Love in a Village. Justice Woodcock = W. Farren, 1st time.

10. Never acted, Alcaid, or the Secrets of Office. Don Christopher Toxado = W. Farren: Pedrosa (his secretary) = Liston: Felix (son to Don Christopher—in love with Francisca) = Madame Vestris: Don Andreas (in love with Rosabel) = Huckel: Gregorio = Williams: Jabez (porter to Don Christopher) = Harley: Donna Francisca (a young widow —sister to Don Andreas) = Mrs. Garrick: Margaretta (wife to Jabez) = Mrs. Gibbs: Theresina (wife of Don Christopher) = Mrs. Glover: Rosabel (his

niece—in love with Don Andreas) = Miss Paton :—acted 9 times—Don Christopher is the Alcaid, or principal magistrate of a petty town in Spain, called Molorido—he fancies himself to be a man of vast sagacity—is very curious about the concerns of strangers—but very little acquainted with what passes in his own family—all the members of his family apply to Pedrosa for his assistance—he assists them to impose on Don Christopher—Felix pretends to return to Salamanca, but conceals himself at Molorido—Theresina and Rosabel go to a masquerade—Don Christopher thinks they are in bed, and asleep—at the conclusion, he is prevailed on to consent to the union of Felix and Francisca—he gives his niece to Don Andreas—he had promised her to Gregorio—but Pedrosa convinces him, that Gregorio had been secretly his enemy—this is a moderate Op., in 3 acts, by Kenney.

18. X. Y. Z. Roscius Alldross = Harley, 1st time.

19. Sweethearts and Wives. Admiral Franklyn = W. Farren, 1st time :—acted 34 times.

21. Of Age To-Morrow. Frederick = Vining : Maria = Miss Love.

23. Blue Devils. Megrim = Cooper, 1st time.

24. Intrigue. Capt. Rambleton = Vining : Tom = Harley, 1st time : Varnish = Cooper, 1st time : Ellen = Madame Vestris, 1st time.

26. Hypocrite. Dr. Cantwell = W. Farren, 1st time :—acted 13 times.

Sep. 3. Not acted 6 years, Busy Body. Marplot = Harley : Sir Francis Gripe = W. Farren : Sir

George Airy = Vining: Miranda = Miss Chester, 1st time: Patch = Mrs. Gibbs.

6. Africans, with Love, Law, and Physic.

7. Teazing made Easy. Glowworm = Vining: Peter Pastoral = Wilkinson, 1st time: Gammon = Harley: Miss. Manly = Mrs. Gibbs.

11. Clandestine Marriage. Lord Ogleby = W. Farren: Sterling = Williams: Lovewell = Cooper: Sir John Melvil = Vining: Brush = Harley: Canton = W. West: Mrs. Heidelberg = Mrs. Windsor: Miss Sterling = Mrs. Gibbs: Fanny = Miss Chester, 1st time:—with, never acted, 'Twould puzzle a Conjuror! Peter (Czar of Muscovy) = Cooper: Peter Stanmitz = Harley: Van Dunder = Liston: Admiral Varensloff = W. Johnson: Baron Von Clump = Younger: Count de Marville = Coveney: Van Block = Lee: Bertha = Mrs. Chatterley:—acted 27 times—this F. is said in the bill to have been never acted—but it has strongly the appearance of being nothing more than the Burgomaster of Saardam, or the Two Peters, with some slight alterations—see the C. G. bill for Sep. 23 1818—and the Bath bill for Feb. 7 1825——Peter, the Czar of Muscovy, is working as a ship carpenter at Saardam—Van Dunder receives written orders to find out the Czar—he is represented as not being able to read—he is much puzzled to discover whether Peter, or Peter Stanmitz, is the Czar—he fixes on the latter, and treats the real Czar with contempt—this F. had not much to recommend it, except Liston's acting, which was very good.

18. Country Girl. Moody = Williams: Harcourt

= Cooper: Sparkish = Vining: Peggy = Young Lady, 1st app. on any stage.

20. Liston's bt. Bombastes Furioso—with Dog Days in Bond Street. Tresylian = W. Farren: Barnaby Buz = Liston: Flashly = Vining: Squeeze-crab = Williams: Rosamond = Mrs. Chatterley:—after the play, Liston will recite, for the 1st time, a comic address in the character of Mawworm:—after which Deaf as a Post, and 'Twould puzzle a Conjuror!

23. W. Farren's bt. Love and Gout, revived. Old Ardent = W. Farren: Sir Solomon Gander = Liston: Rusty = Williams: Buz = Vining: Shears = Wilkinson: Young Ardent = Johnson: O'Blunder = Lee: Lady Gander = Mrs. Windsor: Miss Dimple = Mrs. Kendall: Sabrina = Mrs. T. Hill: Lucy = Mrs. C. Jones:—after which, Liston's address—and Devil to Pay. Jobson = W. Farren, 1st time: Nell = Madame Vestris:—and 'Twould puzzle a Conjuror—and Deaf Lover, in one act. Meadows = W. Farren: Betsy Blossom = Mrs. T. Hill.

Oct. 1. Never acted, Birds without Feathers—Williams—Younger—Mrs. T. Hill—Madame Vestris and Mrs. C. Jones——this musical piece, in one act, was acted but once.

2. Who wants a Guinea? and, never acted there, Animal Magnetism. Marquis = Vining: Doctor = Farren: La Fleur = Harley: Jeffery = Liston: Lisette = Mrs. Gibbs.

7. Rob Roy—Rob Roy = Bennett from C. G.: Dougal = W. West: Diana Vernon = Madame Vestris.

12. For bt. of Madame Vestris. Merry Wives

of Windsor, as Opera. Falstaff = Dowton: Ford = Cooper: Sir Hugh Evans = Williams: Dr. Caius = W. West: Slender = Harley: Shallow = Younger: Host = Lee: Mrs. Ford = Madame Vestris, 1st time: Mrs. Quickly = Mrs. Windsor:—acted 3 times.

13. Road to Ruin. Goldfinch = Harley: Old Dornton = W. Farren: Young Dornton = Vining: Silky = Williams: Sulky = Younger: Widow Warren = Mrs. Glover, 1st time: Sophia = Mrs. W. West, 1st time.

16. Road to Ruin. Old Dornton = Dowton: Sophia = Miss Kelly, 1st app. there:—with Devil to Pay. Nell = Miss Kelly.

19. Rivals. Faulkland = Raymond from Birmingham: Lydia = Miss Kelly, 1st time: Julia = Mrs. W. West.

20. Merry Wives. Mrs. Ford = Miss Kelly, 1st time.

22. Never acted, Hide and Seek. Frederick (page to Lord Richland, and in love with Flora) = Mrs. T. Hill: Davy Dibble (nephew of Budstock, and the intended husband of Flora) = Liston: Budstock (tenant to Lord Richland) = Williams: Lord Richland = Melrose: Flora (daughter to Budstock) = Miss Kelly:—acted 3 or 4 times——the scene lies in Budstock's garden—Frederick had made Flora believe that Lord Richland was very angry with him —she had concealed him in the green-house—Davy had seen him, and taken him for a ghost—Flora requests Lord Richland to let her speak to him privately—he pardons Frederick, and the piece concludes with the union of Frederick and Flora—this

musical trifle, in 2 acts, was taken from the French, and adapted to the English stage by Lunn.

23. Hamlet. Hamlet = Hamblin from Dublin: Polonius = Williams: Osrick = Vining: Gravedigger = Dowton: Queen = Mrs. Glover: Ophelia = Miss Kelly:—with Mayor of Garratt. Major Sturgeon = Dowton: Jerry Sneak = W. West:—for Hamblin see Bath 1822-1823.

27. Rob Roy. Rob Roy = Hamblin: Bailie Nicol Jarvie = Williams, 1st time: Rashleigh = Pritchard: Helen = Mrs. Glover:—with Prize. Lenitive = Wilkinson: Caroline = Miss Kelly.

28. Hypocrite. Charlotte = Miss Kelly.

29. Never acted there, Turn Out. Restive = Dowton: Dr. Truckle = Williams: Marian = Miss Kelly.

30. School for Scandal. Joseph = Hamblin: Lady Teazle = Mrs. Hamblin.

Nov. 1. Marriage of Figaro. Cherubino = Miss Kelly.

5. Dowton's bt. Merry Wives of Windsor. Ford = Vining, 1st time: Slender = Wilkinson:—with Family Jars, and No Song, no Supper. Margaretta = Miss George.

6. Hamblin's bt. Never acted there, Town and Country. Reuben Glenroy = Hamblin: Plastic = Vining: Trot = Williams: Cosey = Dowton: Capt. Glenroy = Pritchard: Rosalie Somers = Mrs. Hamblin:—with Sweethearts and Wives. Laura = Miss Kelly.

9. She Stoops to Conquer. Miss Hardcastle = Miss Kelly, 1st time.

11. Agreeable Surprise. Cowslip = Miss Kelly, 1st time.

13. Love in a Village. Madge = Miss Kelly :—with Fortune's Frolic. Robin Roughhead = Wilkinson.

15. (Last night) Rosina. Rosina = Miss George :—with Every one has his Fault. Solus = Dowton : Irwin = Hamblin : Miss Wooburn = Mrs. Hamblin.

BATH 1823-1824.

Col. Palmer's grandfather was at one time sole proprietor of the theatre—his father sold one third to Keasberry, and another to Dimond—after Keasberry's death, Palmer and Dimond bought his share, so as for each of them to have one half—Dimond left his half to his wife—Mrs. Dimond died in June —at her death one half of the theatre, &c. became the property of her four sons—they sold their shares to Col. Palmer, who was the proprietor of the other half—never perhaps did a theatre belong to any gentleman who was so little theatrical—in the preceding

season he had asked a friend what sort of a play Hamlet was——William Dimond, of course, retired from the management—his loss was irreparable—he was succeeded by Charlton, who had been for many years deputy manager, but who was by no means qualified to take the direction of the whole concern —see the end of 1826-1827.

To Mr. Dimond I am obliged for much theatrical information relative to modern times.

Nov. 1. Heir at Law. Dr. Pangloss = Bellamy from Norwich: Lord Duberly = Ayliffe: Cicely Homespun = Mrs. Bailey from York.

7. Pizarro. Rolla = Osbaldiston from Norwich: Elvira = Mrs. Sheppard from York and Brighton:—with Cent. per Cent. Pennyfarthing = Bellamy: Capt. Dashmore = Vining.

12. John Bull. Job Thornberry = Bellamy: Tom Shuffleton = Vining: Lady Caroline = Miss Brunton:—with Matrimony. Delaval = Vining: Clara = Miss Brunton.

14. Bold Stroke for a Husband. Don Julio = Vining: Don Cæsar = Bellamy: Olivia = Miss Brunton.

17. Belle's Stratagem. Doricourt = Vining: Hardy = Bellamy: Letitia Hardy = Miss Brunton: Mrs. Racket = Mrs. Bailey.

19. Clari—Charlton, as Manager, took the part of Rolamo to himself—he did nothing particularly to offend, but he had not sufficient force for such a character—the performers said that he looked rather as the grandfather than the father of Clari.

26. Miss Brunton acted Lydia Languish, and the Actress of all Work.

Dec. 10. Osbaldiston acted Sir Giles Overreach — this was his best character.

27. Is he Jealous? Harriet = Mrs. Yates, late Miss Brunton.

29. Maid Marian. King Richard = Matthews: Baron Fitzwater = Bellamy: Lady Matilda = Miss George:—Miss George was a particularly bad figure in breeches, when she drew her sword on Matthews, who was a tall stout man, it was quite ridiculous.

31. Yates acted Shylock.

Jan. 2. Rob Roy. Rob Roy = Yates: Helen = Mrs. Sheppard.

5. Othello. Iago = Yates:—he played the part chiefly in imitation of Cooke—but he had forgotten Cooke's happy manner of speaking the verses in the 2d act.

9. Yates acted Falstaff, but not well.

16. For bt. of Mr. and Mrs. Yates. Road to Ruin. Goldfinch = Yates.

—. Sinclair sang for 5 nights.

Feb. —. Liston acted 8 nights.

7. Rivals. Sir Anthony Absolute = Bellamy: Capt. Absolute = Vining: Acres = Liston: Lydia = Miss E. Tree, her 1st app. on this, and 4th on any stage.

13. Hypocrite. Dr. Cantwell = Bellamy: Col. Lambert = Vining: Mawworm = Liston: Charlotte = Miss E. Tree:—and Peter Fin, by Liston:—— Liston was excellent in Mawworm, but perhaps not better than Mathews — Bellamy acted very well, particularly in the scene with Charlotte in the 4th act, and when his villany was discovered—no person could dress, look and act Young Lady Lambert

better than Miss Carr did—Miss E. Tree spoilt the play—she should have begun with smaller parts.

16. Young acted Macbeth—his dress in the 3d act was much too fine.

18. Man of the World. Sir Pertinax = Young—he was more violent in his action than before — but not too much so.

20. Young acted Hamlet—he was excellent in the whole part, but more particularly in the soliloquy in the 2d act, and in the scene with the players — he was not content with the Elephant, but had a thick golden cord round his body with tassels.

27. Young acted Benedick and Megrim for his bt. —this was his 7th night.

March 22. Viniug acted Gossamer, and Tekeli, for his bt.

27. Bellamy's bt. Clandestine Marriage. Lord Ogleby = Bellamy :—the new Manager on this evening took a gross and unpardonable liberty with the audience – the play was performed with the parts of the lawyers completely omitted — yet the names of Serjeant Flower and Traverse were in the bill.

April 2. Cataract of the Ganges, 5th time — this piece was gotten up at a considerable expense, but it did the theatre no credit—the quadrupeds acted very well — the bipeds (with the exception of Woulds in Jack Robinson) but badly—the burning of Robinson's hut was very well executed, while it lasted, but before the scene was over, the red fire ceased, and the hut appeared to the full view of the spectators, standing just as it did originally — the Cataract was represented by a fall of water down a flight of steps—this would have been very pretty as a cascade in a

garden, but as a Cataract it was contemptible — the thing was no doubt managed much better at D. L.— but any person, who has seen the Cataracts in Scotland, must be sensible, that it is impossible for a horse to get up a Cataract — Dr. Johnson defines a Cataract to be "a fall of water from on high" — but if water could be made to fall from the highest mountain in the world, by a gentle descent, it would not be a Cataract—the essence of a Cataract is impetuosity — Scapula is much more exact than Dr. Johnson—he defines a Cataract to be a precipice in a river, from whence the water rather rushes than flows.

19. Secret Mine, with Horses.

28. Timour the Tartar, with Horses.

May 7. Blue Beard, with Horses.

12. Miss Noel's bt. — never acted, the Parricide. Alfonso (in love with Mavilla) = Bennett from C. G. : Rivoski (a Russian prince) = Johnson : Mentoff (governour of Mislaw) = Bellamy : Varanes (his nephew) = Balls : Thurion (an old Polish General) = Charlton : Endermion (mother to Alfonso) = Mrs. Sheppard : Mavilla (niece to Mentoff, and in love with Alfonso) = Miss E. Tree :—the scene lies at and near Mislaw, a city of Poland — Endermion is a Russian lady, who had been seduced by Rivoski, and deserted by him—she has taken refuge at Mislaw— Alfonso had been brought up by Thurion — and Endermion had never told him that she was his mother —at the opening of the play, Mislaw is besieged by the Russians, under the command of Rivoski — Alfonso is elected General of the Poles — Varanes is highly indignant at the preference shewn to Alfonso

—the Russians are defeated — in the 3d act, Alfonso goes to Rivoski's camp to negotiate a peace—Rivoski treats him ill — Alfonso draws his sword — Rivoski tells him that he is his father, and the curtain falls — this had a good effect in representation — in the 4th act Endermion goes to a cave to meet Alfonso — Rivoski enters, and reproaches her in a brutal manner—she stabs herself — Alfonso arrives in time to support her in her last moments — she tells him that he is her son — in the 5th act, Varanes betrays the city to the Russians—Mentoff, Thurion, &c., are taken prisoners — they impute the treachery to Alfonso—succours arrive from Warsaw—Mentoff, &c., recover their liberty—Rivoski, muffled up in a cloak, drags in Mavilla—she calls on Alfonso for assistance —he kills Rivoski—Rivoski throws back his cloak—and Alfonso perceives that he has killed his father — he falls on the dead body and dies—this is a poor T. it was written by R. Allen, A. M.—it was acted with great applause—but if ever there was a packed jury, there was one on this night — the author was at this time a resident at Bath — at p. 23 he uses the word orphan*ed*—at p. 50 Varanes assures Rivoski, that the hinges of the southern gate shall not *creak remorse.*

15. Mrs. Sheppard's bt. Clandestine Marriage. Lord Ogleby = W. Farren, from C. G. — with Deaf Lover. Meadows = W. Farren : — the house was so shamefully bad, that Mrs. Sheppard apparently did not clear her expenses — W. Farren was very great in Lord Ogleby, but he had not much of the manners of an old nobleman, as King had.

24. Mysteries of the Castle. Hilario = Vining : Fractioso = Bellamy : Valouri = Woulds : — when

Hilario came on in the 2d act, the Coffin was in the sight of the audience, so that when he opened the closet, the best incident in the play was spoilt.

31. Loder's bt. Native Land. Peregrino = Fawcett from C. G.

OLD ENGLISH DRAMA.

In March, 1824, a very interesting publication was begun under the above title—if it had been continued it would have been a most valuable acquisition to the friends of the Old Drama—but not more than 8 plays were reprinted.

1. Second Maiden's Tragedy — this is one of the three plays which had escaped the hands of Warburton's cook—it was now printed for the first time, from the original MS. in the Lansdown collection —it was licensed for representation, Oct. 31, 1611 — the Editor tells us that Robert Goughe acted the part of the Tyrant — there are two distinct plots, but it does not appear in what place the author meant the scene to lie — the Tyrant had deposed Govianus,

the rightful king—he wishes to marry the Lady with whom Govianus is in love—she rejects his offer, and adheres to Govianus — in the 3d act she kills herself to avoid being forced from him — the Tyrant goes to the cathedral where she is buried, and takes away the body—Govianus comes next — he finds the tomb empty, and is informed by the Lady's Ghost that her corpse had been carried to the Tyrant's private chamber — the Tyrant has the dead body richly dressed, and sends for a painter to give an artificial redness to her cheeks — this being done, he kisses her, and is thereby poisoned — the painter proves to be Govianus in disguise — the play ends with his being restored to his throne — the manner in which the Tyrant is poisoned, is the same as that by which the Duke is poisoned in Massinger's Duke of Milan—Gifford, in a note on that play, conjectures that the incident was taken from some Italian history —the underplot of this T. is founded on the novel of the Curious Impertinent in Don Quixote—Anselmus requests his friend Votarius to attempt his wife's chastity—a criminal intimacy takes place between Votarius and the wife—her husband is informed of it—the wife, to clear herself from the suspicion, runs at Votarius with a sword—she had previously directed her woman, Leonella, to tell Votarius to arm himself with a concealed breastplate — Leonella, at the request of her paramour, Bellarius, purposely neglects to give Votarius the necessary caution—he is killed—Anselmus kills Leonella — he fights with Bellarius, and they are bothmortally wounded — the wife, while they are fighting, purposely runs between them, and is killed—this is on the whole a very good play—but

it has one egregious fault — in the last scene the Ghost is directed to enter in the same form as the body in the chair—so that two Ladies were meant to be in the sight of the audience instead of one—this monstrous absurdity might easily have been avoided be making the Ghost speak without being seen.

2. How a man may chuse a Good Wife from a Bad—Young Arthur is a worthless fellow, who uses his wife ill without any provocation—in the 3d act he has a party to dinner, and sets Mrs. Mary, a Courtezan, at the head of his table, instead of his wife—he gives Mrs. Arthur a sleeping potion, which he believes to be poison—Anselm had paid his court to Mrs. Arthur, but without receiving the slightest encouragement from her—he goes to take his leave of her after she is buried—she wakes, and he carries her to his mother's house—Young Arthur marries Mrs. Mary—she domineers over him—he acknowledges that he had poisoned his wife for her sake—she endeavours to have him hanged—Young Arthur is brought before a Justice—he confesses his guilt, and is penitent—the Justice orders him to be carried before the High Commissioners — Mrs. Arthur enters—she forgives her husband—he concludes the play with pointing out the difference between a Good Wife and a Bad one—this C. was printed in 1602—a 5th edition was printed in 1634—it was originally acted by the Earl of Worcester's servants—the editor of 1824 observes that "the comic parts are "written with exquisite drollery, and the serious "with great truth and feeling"—Sir Aminadab, a schoolmaster, and Fuller, Anselm's friend, are good characters.

3. Ball—see Shirley.

4. Rape of Lucrece—this T. was written by T. Heywood—the 1st edition of it was printed in 1608—from the 5th edition it appears that it had been acted at the Red Bull by her Majesty's Servants—it is far from a bad play—Heywood begins with the murder of Servius in the Senatehouse, and ends with the peace between Porsenna and the Romans—his play comprehends all or most of the intermediate events—in the last act, Tarquin, Tullia, and Aruns are slain—Sextus and Brutus fight in single combat, and kill one another—the merit of this piece consists chiefly in the character of Brutus—besides the Clown, who is a servant to Collatine, Heywood has introduced another important comic character—Valerius, after the death of Servius, conceals his discontent under an appearance of gaiety—he sings about 17 songs—this character is not suited to a Tragedy, but it fills up the play better than the love scenes introduced by the modern dramatists on the same subject—numberless improper expressions occur in the dialogue—in the 3d act we have a Dutch song.

5. Love's Mistress—see Psyche D. G. 1674.

6. Albertus Wallenstein—this T. was written by Glapthorne—it was printed in 1639, and had been acted at the Globe—Albertus Wallenstein is Duke of Friedland, and commander in chief of the army—Ferdinand the 2d, Emperour of Germany, deprives him of his command—this is done with much ingratitude, as Wallenstein had saved the empire by his military talents—Wallenstein sets the Emperour's authority at defiance—he is instigated to this

step by his officers, and particularly by Col. Leslie—Wallenstein forms a powerful confederacy with the Marquess Brandenburg and Duke Saxon-Weimar —Leslie is a complete rascal—he gains over two other Scotch Officers in the German service, and betrays Wallenstein's plans to the Emperour—the Emperour instigates Leslie to the murder of Wallenstein—he readily undertakes it—Albertus, Wallenstein's younger son, wants to debauch Isabella, his mother's woman—she is chaste—Albertus wishes to marry her—Wallenstein is so enraged at the proposal, that he kills his son, and orders Isabella to be hanged—Wallenstein's wife had previously accused Isabella of having stolen a jewel of great value —but after her death she acknowledges her innocence—Wallenstein goes to Egers to celebrate the nuptials of his elder son with the daughter of Duke Saxon-Weimar — Col. Gordon, the Governour of Egers, receives Wallenstein with the greatest honours —Wallenstein retires to rest—as Col. Newman and three other of Wallenstein's officers are carousing with Col. Leslie, &c., four soldiers enter and shoot them—Col. Gordon kills Wallenstein ——this is on the whole a good T.—particularly in point of language—but the murder of Albertus by his father, is a disgusting circumstance — and the catastrophe would have been more pleasing, if the author could have contrived to kill Col. Leslie—the Emperour and his courtiers are parts of no importance—Col. Newman is a good comic character.

7. Dido Queen of Carthage was printed in 1594—it was written by Marlowe and Nash—it is not a

bad play, nor has it much to recommend it—it is founded on the 1st, 2d and 4th books of Virgil—the principal addition made to the story is, that Anna is in love with Iarbas—at the conclusion, Dido burns herself—Iarbas kills himself for the love of Dido—Anna kills herself for the love of Iarbas—at Dr. Wright's sale in 1787, a copy of this play was sold for £16 16s.—after the other competitors were silent, Malone and Steevens bid guineas against each other—Malone was the purchaser—as this T. was become extremely scarce, the reprinting of it in 1825 was highly proper.

8. Ladies Privilege—this play was written by Glapthorne, and printed in 1640—it had been acted at the Cockpit at D. L.——Doria, the Admiral of Genoa, returns victorious—he and Chrisea had been mutually attached—she exacts an oath from him that he will perform whatever she shall enjoin—her command is, that he would break off his love to her, and assist her in obtaining the affections of Vitelli—this he does—a quarrel ensues between Doria and Bonivet, in which the latter is supposed to be killed—Doria is brought to his trial, and condemned to death, unless some Lady will *claim her Privilege*, and offer to marry him——a Lady makes this claim, and Doria is with difficulty persuaded to accept her—after they are married, Chrisea acknowledges that her passion for Vitelli was feigned, and that she only meant to put Doria's love for her to the test—and to try Vitelli's constancy to her sister Eurione——all ends happily—it appears that Bonivet is not dead—the Lady turns out to be Sabelli, Doria's faithful page, in disguise—and the lovers are united—

this is on the whole a very good play—but the conduct of Doria and Chrisea is rather romantic than natural.

D. L. 1824-1825.

Oct. 23. Marriage of Figaro. Susanna = Miss Graddon from Dublin.

25. Pizarro. Rolla = Wallack: Alonzo = Armstrong from Dublin: Orozembo = Terry.

28. Never acted, Enchanted Courser, or the Sultan of Curdistan. Sophi of Persia = Archer: Prince of Persia = S. Penley: Almalic (the enchanter) = Wallack: Babouc (his slave) = Harley: Princess of Cachemire = Mrs. W. West:—acted 11 times—this equestrian piece was taken from the Arabian Nights.

29. Wonder. Violante = Mrs. Yates, late Miss Brunton, 1st app. there: Flora = Miss Nicol from Edinburgh.

30. Dramatist. Lord Scratch = Terry.

Nov. 2. Love in a Village. Justice Woodcock = Terry, 1st time: Hawthorn = Bedford from Dublin, 1st app. there: Rosetta = Mrs. Bedford, late Miss

Greene, from Dublin, 1st app. there:—for Mr. and Mrs. Bedford see the Bath bills.

4. Love in a Village. Madge = Mrs. Waylett from Birmingham, 1st app. there.

6. Not acted 10 years, Maid of the Mill. Giles = Bedford: Ralph = Knight: Fanny = Mrs. Waylett.

10. Never acted there, Der Freischutz. Casper (in love with Linda, but rejected by her) = Horn: Adolph (in love with Linda, and beloved by her) = T. Cooke: Zamiel (a demon) = O. Smith: Kilian (a villager) = Knight: Bernhard (head-ranger of the forest) = Bedford: Ottocar (the Prince) = Mercer: Linda (daughter to Bernhard) = Miss Graddon: Rose (her cousin) = Miss Povey:—acted 72 times—Casper is in compact with Zamiel—the term of the compact is nearly expired—he hopes to be able to renew it, by bringing Zamiel a victim—for this purpose, he prevails on Adolph to meet him at the Wolf's Glen at midnight—Casper casts 7 bullets—the casting of each of them is attended with terrific consequences—6 of these bullets are sure to hit whatever they are aimed at—the 7th belongs to the demon, who guides it as he pleases—in the 3d act, Casper desires Adolph to give him some common bullets—Adolph, by mistake, gives him the magic bullet with which Casper had entrusted him—in the last scene, the Foresters shoot as a trial of their skill—Casper supposes that Adolph has the 7th and fatal bullet—he hopes that Adolph will kill Linda with it—when he finds that Adolph has fired, and that Linda is safe—he fires himself at Linda, and with the 7th bullet—the bullet recoils against him-

self—Zamiel appears in a shower of fire, with the magic bullet in his hand—he says to Casper—

" Six obey you,
" The Seventh will betray you."

This romantic Opera, in 3 acts, was altered from the German by Soane—it is on the whole a poor piece, with a superabundance of songs, and less dialogue than usual—the grand scene had a good effect in representation—and Casper is far from a bad character.

An Opera, called Der Freischutz, had been brought out in Germany with great success—Weber's music was considered as particularly good—these circumstances excited a rage for adapting the German piece to the English stage—6 alterations were made of it.

1. Der Freischutz was acted at the English Opera House, for the 2d time, on July 23—it was said in the bill to be a literal translation of the German Opera—the cast was—Casper = Bennett: Rodolph = Braham: Killian = Tayleure: Zamiel = T. P. Cooke: Kuno (ranger of the forest) = Bartley: Ottocar = Baker: Agnes (Kuno's daughter) = Miss Noel: Ann (her cousin) = Miss Povey.

2. Der Freischutz by Amherst was performed at Davis' theatre in August—this is a short piece in 2 acts, and with few songs—Gomersal acted Casper—Casper has 2 magic bullets left—a villager contrives to take them away, and to substitute 2 common bullets for them—he loads Rodolph's rifle with one of them—Casper fires at Rodolph, but does not

hurt him—Rodolph fires at Casper and wounds him —Zamiel bears off Casper.

3. The 3d piece was brought out at the Surrey theatre on the 13th of September—this Melo-drama, in 3 acts, was written by Ball—it is not a translation from the German Opera—but in the most material circumstances it nearly resembles the D. L. piece—Casper is a part of no importance—Count Rodolph is, in a great degree the same character as the Casper of D. L.

4. The 4th piece was brought out at C. G. Oct. 14th—Casper and Wilhelm are in love with Bertha —she is in love with Wilhelm—Casper is in compact with the Black Huntsman—he offers to get Wilhelm a magic bullet on certain conditions—Wilhelm rejects them—Casper persuades Killian to meet him at the Wolf's Glen—the bullets are cast—Killian retains one of them—Casper hopes that he will kill Bertha with it—in the last scene, Killian fires—the bullet wounds Casper—and the Huntsman carries him off—this Opera, in 3 acts, was altered from the German by Barham Livius.

5. The D. L. piece came next, and was the most successful.

6. Kerr's Melo-drama, in 3 acts, was brought out at the West London theatre—the precise time is uncertain——this piece differs from the D. L. piece, but not in the leading circumstances.

Nov. 13. Highland Reel. Moggy = Mrs. Waylett.

15. Macready acted Macbeth.

18. Winter's Tale. Autolycus = Harley, 1st time : Clown = Knight, 1st time : Perdita = Miss I. Paton : —with Rendezvous. Sophia = Mrs. Yates.

25. As you like it, revived. Touchstone = Harley: Jaques = Macready: Orlando = Wallack: Adam = Terry: Duke Senior = Pope: Duke Frederick = Archer: William = Knight: Rosalind = Mrs. Yates: Celia = Mrs. Bedford: Audrey = Mrs. Orger: = with Children in the Wood. Walter = Elliston.

29. Never acted, Hafed the Gheber — Archer — Wallack—Terry—Harley—Mrs. W. West and Mrs. Waylett: — this Drama, in 2 acts, was acted 10 times—it seems not to have been printed — it is said in the bill to be founded on the story of the Fire-Worshippers in Lalla Rookh — according to Moore's poem, the Arabs, under the command of Al Hassan, had overrun Persia, but Hafed and others remained unconquered — the Arabs are Mahometans — Hafed and his party are Ghebers or Fire-Worshippers — Hafed had fallen in love with Hinda, the daughter of Al Hassan — she had fallen in love with him, but without knowing who he is — her father sends her back to Arabia in a ship — the ship is taken, and she is conveyed to the high rock on which Hafed and his friends had taken refuge—the Arabs attack the Ghebers—the Ghebers defend themselves with desperate valour, but are overpowered by numbers — Hafed is killed— Hinda dies — in the Drama, the catastrophe seems to have been changed, as one of the scenes represented "the secret pass to the Gheber's glen, "with the defeat of the Arab troops" — Wallack, Archer, and Mrs. W. West probably acted Hafed, Al Hassan, and Hinda.

Dec. 1. Siege of Belgrade. Cohenberg = Wallack, 1st time.

6. Not acted 7 years, King John — King John =

Macready: Faulconbridge = Wallack: Hubert = Terry, 1st time: Salisbury = Archer: King of France = Pope: Lewis = S. Penley: Constance = Mrs. Bunn, 1st time: Blanche = Miss Smithson.

10. School for Scandal. Sir Peter = Downe from York, 1st app: Sir Oliver = Terry: Charles = Elliston: Joseph = Wallack: Moses = Knight: Lady Teazle = Mrs. Yates: —with, never acted, My Uncle Gabriel. Jack Ready (friend to Sutton) = Harley: Gabriel Omnium (an old citizen) = Terry: Scrip (his nephew) = Bedford: Tom Tacit (landlord of the Horns tavern) = Knight: Lieut. Sutton = Horn: Mrs. T. (wife to Tom Tacit) = Mrs. Orger: Eliza (niece to Omnium) = Miss Povey—acted 22 times—Sutton and Eliza are mutually in love — Omnium opposes their union, as Sutton has no fortune — Ready disguises himself as Peter Profile — he shows Omnium a portrait of Sutton, and takes occasion to say that Sutton's Uncle Gabriel is daily expected from India, and that he is very rich—Omnium begins to think better of Sutton — he goes to the tavern to read the papers — he there meets with Ready, who is disguised as Uncle Gabriel's servant — in the last scene, Ready enters as Uncle Gabriel—Omnium consents to the union of Sutton and Eliza—this musical F. was written by Parry—it is a moderate piece—Parry says that he wrote it expressly for Harley.

18. Cabinet ———22. Guy Mannering.

Jan. 3. Henry 8th.

5. First time, Fatal Dowry, altered from Massinger. Charalois = Wallack: Romont = Macready: Rochfort = Terry: Young Novall = S. Penley: Old Novall = Thompson: Charmi = Younge: Beaumont

= Archer: Beaumelle = Mrs. W. West: Bellapert = Mrs. Orger: Florimel = Miss Smithson: — acted 7 times—for the alterations made on this revival, see the end of Fair Penitent L. I. F. 1703.

14. Merry Wives of Windsor. Falstaff = Terry, 1st time: Mrs. Page = Mrs. Waylett.

19. Never acted, Fall of Algiers. Orasmin (a Bey of Algiers) = Sapio: Algernon Rockwardine = Horn: Admiral Rockwardine (his father) = Terry: Timothy Tourist = Harley: Cogi Baba (in the service of Orasmin) = Gattie: Mahmoud (superintendent of the slaves) = Browne: Ben Brown (a sailor) = O. Smith: Omar = Comer: Amanda (wife to Algernon) = Miss Graddon: Lauretta (her attendant = Miss Stephens: —acted 10 times — Algernon had married Amanda, and thereby greatly offended his father—at the opening of the piece, Algernon, Tourist and Amanda are prisoners in Algiers — Orasmin is in love with Amanda — she is doubtful whether her husband be alive or not — Orasmin promises Algernon and Tourist their liberty, if they will assure Amanda that her husband is dead — they are introduced to her for that purpose — she had been previously prepared for the meeting by a note from Algernon, which Lauretta had given to her—Omar tells Orasmin that an English fleet is in sight—and that the English had demanded the restitution of all the Christian slaves—Algernon, Tourist, and Amanda attempt to make their escape—they are prevented by Orasmin and his guards — Algernon aims a dagger at Orasmin — Orasmin wrenches it from him, and condemns him to death — Admiral Rockwardine learns from Amanda that his son is

condemned to death—at the conclusion, the English become masters of Algiers — the Admiral is reconciled to Algernon and Amanda — Tourist marries Lauretta—this is a moderate Op., in 3 acts, by ——.

24. Richard 3d. Kean's 1st. app. this season.

28. Othello. Æmilia = Mrs. Bunn, 1st time.

31. New way to Pay Old Debts, with Old and Young.

Feb. 4 and 11. Kean acted Macbeth and Shylock.

12. Never acted, Shepherd of Derwent Vale, or the Innocent Culprit. Shock (a very poor Shepherd) = Sherwin : Sir Wilfred Wayward = Archer : Rooney O'Chisel = Fitzwilliam : An Old Soldier = Younge : Lord Derwent = Powell : Lady Matilda (his daughter and the intended bride of Sir Wilfred) = Miss I. Paton : Alice (Shock's wife) = Mrs. H. Hughes :— acted twice—about 20 years before the piece begins, Sir Wilfred had hired Baldoc to murder his younger brother, then an infant — Baldoc, on his death-bed, had made a confession of his guilt to an old Soldier —the old Soldier acquaints Sir Wilfred with the confession — Sir Wilfred assassinates the Old Soldier —he bribes Shock to suffer himself to be accused of the murder, and not to refute the accusation — he assures him at the same time that he will effect his escape— Shock consents, but with reluctance—Shock is condemned to death—he proves to be Sir Wilfred's brother — Sir Wilfred acknowledges his guilt, and throws himself into a torrent — this traditionary Drama, as it is called, was taken from the French, and adapted to the English stage by Lunn — the 1st act is tolerably good, the 2d is bad—Shock is represented as peculiarly simple, but as he is not an abso-

lute idiot, it is grossly improbable that he should run the risk of being hanged, for the sake of a bribe.

17. Never acted, Masaniello, the Fisherman of Naples. Masaniello = Kean: Count Manfred (an honourable Soldier) = Wallack: Duke D'Arcos (Viceroy of Naples) = Archer: Zamet (a gipsy) = Terry: Guido (brother to Masaniello) = Mrs. Yates: Cardinal Filomarino = Powell: Don Giuseppe Caraffa = Younge: Morone = S. Penley: Lorina (wife to Masaniello) = Mrs. W. West: Olympia = Mrs. Bunn:—acted but once—Masaniello puts himself at the head of the people—the Duke and his party take refuge in a church—Masaniello is admitted—he says, that the people require the charter of Charles the 5th—the Duke promises to grant their request—a parchment is given to Masaniello — he declares it to be a forgery—tears it—and swears he will fire the church, unless the real charter should be brought to him—at the close of the 2d act, Masaniello enters on horseback, with the charter of Charles the 5th in his right hand—in the 3d act, the Duke, Masaniello, Olympia, &c., are discovered at a banquet—Masaniello openly avows his love for Olympia—Lorina rushes between them—Masaniello kills her, supposing from her dress that she is a man — he is very sorry for her death, and at times betrays strong symptoms of alienation of mind — the Duke gains over the populace to his side—they fire at Masaniello, and kill him —— this historical play was written by Soane—it does him no credit—he has not hit off the character of Masaniello happily — the Examiner says — "this play is little "more than a Melo-drama, attended with a fault, "which from the nature of the story is very extraor-

" dinary—that is to say, a surprising want of action " —we have also to deplore a mawkish tissue of femi- " nine interest — why lower the ruling passion of a " man in the situation of Masaniello, by a silly and " improbable amour with a woman of quality, and the " undesigned assassination of a too tender and prying " wife ?" —— in the 3d act, Zamet attempts to stab Masaniello — Masaniello wrests the weapon from him, but pardons him — in the 4th act, Zamet is about to be hanged for robbing a church — he is very anxious to put off his execution for some few minutes —his character is wholly, or in part, borrowed from that of the gipsy iu Scott's Quentin Durward —— Soane states the time occupied by his play as 24 days —the first tumult began on the 7th of July, 1647, and Masaniello was killed on the 16th—as p. 15, the Duke says that Charles the 5th had been dead beyond 200 years—Charles died in Sep. 1558 — for the real history of Masaniello, see D. L. 1699 —— Soane would have acted more judiciously, if he had made D'Urfey's two plays the foundation of a new piece, with such omissions, additions, and alterations, as would have fitted it for the modern stage.

Another historical Drama, on the story of Masaniello, was brought out at the Coburg—it was written by Milner—it is printed without a date, but it was probably acted in the season of 1824-1825—in the 1st act, Masaniello excites the people to recover the privileges which had been granted to them by Charles the 5th—they get the better of the Spanish guards—in the 2d act, the Viceroy confirms to Masaniello his assumed dignity of captain-general—Masaniello exhibits the charter to the people—in

the 3d act, Masaniello is murdered—this is a moderate Drama in 3 acts—the character of Masaniello is pretty well supported—the rest of the piece has not much to recommend it—see D. L. May 4 1829.

March 10. Change Partners. Sir Marmaduke Mifty = Hughes : Charles Mifty = Wallack : Spur = Harley : Ralph Ruddle = Knight : Pounce = Gattie : Caroline Merrythought = Mrs. Yates : Margery Mump = Miss Povey :—this Farce, with songs, was acted twice—it seems not to have been printed.

17. Kean acted Hamlet.

24. Brutus. L. J. Brutus = Kean : Titus = Wallack, 1st time : Tullia = Mrs. Bunn, 1st time.

April 4. Never acted, Abon Hassan. Zabouc (slave to Abon Hassan) = Harley : Abon Hassan = Horn : The Caliph = Bedford : Mesrour (his chamberlain) = Browne : Zulima = Miss Graddon : Zobeide (the Sultana) = Mrs. Orger : Nouzamoul (her nurse) = Mrs. Harlowe : — acted 31 times—Abon Hassan, the favourite of the Caliph, had married Zulima, the favourite of Zobeide — the Caliph and Zobeide were highly offended at their marriage—Abon Hassan and Zulima are reduced to distress by their extravagance—Zabouc suggests an expedient for their relief—Abon Hassan tells the Caliph that his wife is dead—the Caliph is reconciled to him—Zulima tells Zobeide that her husband is dead—Zobeide is reconciled to her—the Caliph and Zobeide meet—he insists that Zulima is dead—she insists that Abon Hassan is dead—the Caliph sends Mesrour to Abon Hassan's house—he finds Zulima apparently dead—Zobeide sends Nouzamoul to Abon Hassan's house—she finds Abon Hassan apparently dead—the

Caliph and Zobeide determine to investigate the truth in person—they find both Abon Hassan and Zulima apparently dead—at the conclusion they forgive them——this laughable Farce was written by Dimond—it is founded on a story in the Arabian Nights, the main incidents of which had been previously dramatized by O'Keeffe—see Dead Alive, Hay. June 16 1781.

18. Macready acted Macbeth.

May 3. Wild Oats— 6. Virginius—9. Jane Shore.

11. Never acted, William Tell. Austrians—Gesler (governor of Waldstetten) = Archer: Sarnem (his lieutenant) = Thompson: Struth (his senechal) = Gattie: Braun (servant to Struth) = Knight: Anneli (step-daughter to Struth) = Miss Povey: Agnes (her cousin) = Mrs. Yates:—Swiss—William Tell = Macready: Albert (his son) = Miss Clara Fisher: Michael = Wallack: Jagheli = S. Penley: Waldman = Hughes: Melchtal = Younge: Emma (wife to Tell) = Mrs. Bunn:—acted 11 times—Gesler treats the Swiss with great cruelty—his life is saved by Albert, but because Albert will not tell the name of his father, he is sent to prison—Gesler sets up his cap on a pole, and orders the Swiss to bow to it as they pass by—Tell throws down the pole—Gesler condemns him and Albert to death, unless Tell can hit an apple which is to be placed on Albert's head—Tell sends his arrow into the apple, but is not set at liberty—in the 5th act, he makes his escape—the Swiss take up arms and free their country—this play was written by Knowles—he has taken great pains with the character of William Tell, and with success—the rest of the D. P. have not much to recommend

them—Knowles should have written his play in 3 acts, instead of 5—when Tell shoots at the apple, the boy is off the stage—in the Beacon of Liberty, which was brought out at C. G. Oct. 8 1823, the boy was in sight of the audience, which had a much better effect — Macready was much, and deservedly applauded—his silent action was very good, but he made too visible a preparation for every hit.

16. Never acted, Faustus. Faustus = Wallack: Mephistophiles = Terry and O. Smith: Wagner (pupil to Faustus) = Harley: Count di Casanova = Browne: Montolio = Archer: Enrico = S. Penley: Orsini = Mercer: Grognoso (an innkeeper) = Bedford: Brevillo (his servant) = Knight: Rosolia (daughter to Casanova) = Miss I. Paton: Adine (her cousin) = Miss Stephens: Lucetta (daughter to Grognoso) = Miss Povey:—Terry seems to have acted Mephistophiles when he speaks—and O. Smith when he does not speak—acted 24 times—Faustus, after long search, finds a charm by which he may command infernal spirits—a demon appears in clouds and fire—Faustus commands him to assume another shape — Mephistophiles appears in a human shape, but with large wings—Faustus orders him to carry him to Venice—he does so—Faustus had seduced Adine—they meet—Mephistophiles, at the call of Faustus, suddenly starts up behind Adine—she is frightened, and lifts up the cross of her rosary—Mephistophiles shudders, and suddenly vanishes—Faustus makes his exit—Faustus had fallen in love with Rosolia—he tells Mephistophiles to seize Rosolia, and to convey her with himself to Milan—Mephistophiles does as he is commanded—an officer and sol-

diers seize Faustus—he calls on Mephistophiles—Mephistophiles appears, but suffers Faustus to be carried off—Faustus, at the instigation of Mephistophiles, kills the King of Naples, and assumes his form—at the conclusion, Mephistophiles appears as at first, and seizes Faustus—the earth opens before them, and vomits forth fire——this is a romantic Drama, in 3 acts, and with songs—it is an indifferent piece—the scenes, in which Mephistophiles is concerned, are good—Wagner is far from a bad character—the rest of the piece is insipid—in the 4th scene of the last act, the unknown author of this Drama has been guilty of a strange oversight—the scene is expressly said to be a street in *Naples*—and the King of Naples had been murdered in the preceding scene—yet in this scene, Casanova says, "let us teach "this *Milan* king"—and Wagner—"our fortunes are "made *here in Milan*"—for Marlowe's Dr. Faustus see T. R. 1686.

25. Never acted, Grandpapa—Terry—Gattie—Mrs. Yates—Miss I. Paton—and Mrs. Harlowe—this F. was acted 3 times—seemingly not printed.

28. Devil and Dr. Faustus, 6th time—the name of the play was changed on this evening, but it is printed as Faustus simply.

30. Miss Clara Fisher's bt. William Tell, with the Wandering Boys. Paul and Justin = Miss Clara Fisher, and Miss Cubitt: Lubin = Knight.

31. Harley's bt. Never acted there, the Slave. Gambia (positively for that night only) = Macready: Fogrum = Harley: Matthew Sharpset = S. Penley: Sam Sharpset = Sherwin: Col. Lindenburg = Archer: Governour of Surinam = Gattie: Capt. Clifton =

Horn : Capt. Malcolm (for that night only) = Sapio : Zelinda = Miss Stephens : Miss Von Frump = Mrs. Harlowe : Stella Clifton = Miss Povey : Mrs. Lindenburg = Miss Poole.

June 2. Macready's bt. Henry 5th.—King Henry = Macready : Fluellin = Browne : Gloster = S. Penley : Williams (for that night only) = Terry : Pistol (for that night only) = Harley : Nym (for that night only) = Knight : Bardolph = Fitzwilliam : Boy = Miss Clara Fisher : Mrs. Quickly = Mrs. Harlowe : King of France = Pope : Queen of France = Mrs. Knight : Princess Katharine (for that night only) = Mrs. Bunn :—with Rob Roy. Bailie Nicol Jarvie = Harley, 1st time.

14. Never acted, The Recluse — The Recluse = Horn : Bobinet (a peasant) = Harley : Count Monthemar (a Burgundian noble) = Younge : Alberti (his friend) = Bedford : Palzo and Lupatro (brigands) = Comer and Yarnold : Elodie (Countess of St. Gothard) = Miss Graddon : Rosine (Bobinet's wife) = Miss Povey : — this Operatic Drama, in 2 acts, was acted but once—seemingly not printed.

15. Castle of Andalusia. Pedrillo = Harley : Spado = Knight.

16. Review. Caleb Quotem = Harley : Looney Mactwolter = Fitzwilliam : John Lump = Knight.

21. Wallack's bt. Never acted there, Henri Quatre — Henri = Wallack : Moustache = Terry : Eugene de Biron = S. Penley : Frederic St. Leon = Younge : General D'Aumont = Browne : Sully = Archer : O'Donnel = Fitzwilliam : Jocrisse = Harley : Louison = Miss Stephens, 1st time : Florence St. Leon = Miss Graddon, 1st time : Clotilde de Biron

= Miss Smithson : — with Giovanni in London. Giovanni = Madame Vestris : — and Children in the Wood. Walter = Wallack, 1st time.

24. For bt. of Mrs. W. West, and Miss Smithson. Henri Quatre — with Wedding Day. Sir Adam Contest = Terry : Lady Contest = Mrs. W. West :— and Therese. Carwin = Archer : Fontaine = Cooke, from Southampton, 1st app. in London : Mariette = Miss Smithson.

28. Mrs. Bunn's bt. Othello, with Beggar's Opera. Macheath = Madame Vestris : Peachum = Terry : Filch = Knight.

29. Spring's bt. Not acted 5 years, Jealous Wife. Oakly = Pope : Major Oakly = Terry : Charles = Wallack : Lord Trinket = Browne : Sir Harry Beagle = Harley : Capt. O'Cutter = Fitzwilliam : Russet = Sherwin : Mrs. Oakly = Mrs. Bunn : Lady Freelove = Mrs. Orger : Harriet (for that night only) = Mrs Yates.

July 5. Never acted, Five Minutes too Late, or an Elopement to Rheims—this comic piece, in 3 parts, is said to have been sketched for the purpose of introducing a grand display of the Coronation of Charles the 10th, King of France. Readydumps (a London pawnbroker) = Terry : Jemmy Clipcard (his shopman) Harley : &c.——acted 14 times.

7. Kean's bt. Brutus, with Five Minutes too Late, and Of Age To-morrow : Frederick = Kean, 1st time, and for that night only.

21. (Last night) — Fitzwilliam's bt. Der Freischutz—with Curiosity Cured, or Powder for Peeping. Mickey = Fitzwilliam : Kitty Curious (and 4 other parts) = Mrs. Fitzwilliam :—and Bee-hive.

In the course of the season a fuss was made about Kean's private character — he was much hissed for some few nights — the more sensible part of the audience supported him, as the public has no right whatever to concern themselves with the private actions of any performer — it must however be allowed, that it was very injudicious in Kean to present himself to the notice of the public, just at the time when he did.

C. G. 1824-1825.

Sep. 27. Romeo and Juliet.

29. Pride shall have a Fall.

30. Much ado about Nothing, and Hunter of the Alps. Felix = Jones.

Oct. 2. Inconstant, with Irish Tutor, and Tale of Mystery. Francisco = Farley : Romaldi = Cooper : Michelli = Blanchard : Fiametta = Mrs. Davenport : Selina = Miss Jones.

4. Hamlet — Hamlet = C. Kemble : Laertes = Cooper.

5. John Bull, and Charles the 2d.

6. Maid Marian, and Poachers.

7. School for Scandal. Joseph = Cooper.

11. Mountaineers. Octavian = C. Kemble : Sadi = Duruset : Zorayda = Miss Lacy : Floranthe = Miss F. H. Kelly : Agnes = Miss Love.

13. Young acted Sir Pertinax Macsycophant.

14. Never acted there, Der Frieschutz, or the Black Huntsman of Bohemia. Casper = Bennett: Wilhelm = Pearman: Killian = Keeley: Conrad (grand warden) = Egerton: Ottocar (Baron of Hohenwalde) = Baker: the Black Huntsman = Evans: Christopher = Blanchard: Bertha (daughter to Conrad, and betrothed to Wilhelm) = Miss Paton: Lena = Miss Love: — acted 52 times — see D. L. Nov. 10.

Nov. 1. Macbeth — Macbeth = Young: Lady Macbeth = Mrs. Bartley:—with Miller and his Men. Grindoff = Farley: Lothair = Cooper: Karl = Blanchard: Ravina = Mrs. Faucit.

3. Venice Preserved. Jaffier = C. Kemble: Pierre = Younge: Belvidera = Mrs. Sloman, 1st app. in London:—with Barber of Seville.

6. Escapes, revived. Michelli = Fawcett.

9. Never acted there, a Woman never Vext, or the Widow of Cornhill. Foster = Young: Stephen Foster = C. Kemble: Foster Junior = Cooper: Walter Brown = Egerton: Sir Godfrey Speedwell = Bartley: Master Innocent Lambskin = Keeley: Clown = Blanchard: King Henry the 6th = Baker: Agnes Welsted (the Widow of Cornhill) = Miss Chester: Mrs. Foster = Miss Lacy: Jane = Miss Jones:—acted 25 times.

Rowley, the actor, wrote a good C. called a New Wonder, a Woman never Vext — it was printed in 1632, and reprinted in 1815 — Foster, a merchant, having twice relieved his younger brother Stephen from the difficulties in which he had involved himself by his vices, determines to abandon him — Robert Foster gets his uncle out of Ludgate, but with his

father's money—for which his father disinherits him —Stephen Foster marries a rich widow and becomes Sheriff of London—the elder Foster falls into decay, and takes refuge from his creditors in Ludgate — Robert Foster, having £200 of his uncle's money, gives them to his father — for which his uncle pretends to disinherit him — at the conclusion, the two brothers are reconciled, and Robert Foster is rewarded with the hand of Jane, daughter of Alderman Bruin—the rich widow is the Woman never Vext—she had always been prosperous, and has moreover the happy faculty of seeing every thing in the best point of view—she loses her ring in the Thames, and it is found in the belly of a fish which her servant had bought — (see Herodotus, book 3, ch. 41-42)—she marries Stephen Foster, at that time a debauched fellow, still she is not vext, as he reforms — on the contrary, the wife of the elder Foster is continually vext—in the last act, King Henry the 3d, with some of his nobles, comes into the city to assist at the dedication of a hospital which Bruin had founded — Stephen Foster rebuilds Ludgate with much better accommodation for the prisoners than there had formerly been — the Editor of the Old Plays reprinted in 1815 observes, that this C. is partly historical — Bruin, Stephen Foster, and his wife being real persons — he adds, that the two former are brought together by a gross anachronism — and that Henry the 3d was probably an error of the printer for Henry the 6th, in whose time Sir Stephen Foster lived.

Rowley's play was revived on this evening with alterations and additions by Planchè — Planchè's alteration on the whole does him credit — but it might

have been better — he makes more changes in the dialogue than were necessary — he omits all mention of the ring — he makes the King come into the city for the sake of dining with the Lord Mayor — he introduces in the 5th act, a procession of the Lord Mayor's Show, as it passed through Cheapside in 1444—in the 2d act, he gives a new speech to Robert Foster, in which he talks of the nymph of Elis, and Thisbe — this is injudicious, and not at all suited to the character — Planchè's great fault is, that when Mrs. Foster, in the 3d act, tells her husband that his brother is just married, she adds that he is also chosen sheriff—which is absurd, as there was no probability of his being chosen sheriff, till a considerable time after his marriage—Rowley, with infinitely more propriety, makes Bruin, at the close of the 4th act, tell Stephen Foster, that the Lord Mayor and Aldermen intend to elect him sheriff.

11. Mrs. Sloman acted Mrs. H ıller.

22. Isabella. Biron = C. Kemble : Villeroy = Cooper : Carlos = Bennett : Sampson = Meadows : Isabella = Mrs. Sloman : Nurse = Mrs. Pearce.

24. Animal Magnetism, revived. Marquis = Cooper : Doctor = W. Farren : La Fleur = Fawcett : Jeffrey = Meadows : Lisette = Mrs. Gibbs.

26. Never acted there, Frozen Lake. Grand Duke of Suabia = Bartley : Prince de Neubourg = Jones : Marquis de Valborn = J. Isaacs : Count de Linsberg = Pearman : Wilhelm = Keeley : Princess Louisa = Miss Love : Baroness Matilda de Rosefeldt = Miss M. Tree : Countess de Walstein = Miss Hallande :——this Operatick Entertainment was acted 9 times—it seems not to have been printed.

Dec. 3. Never acted, Ravenna, or Italian Love. Count Cesario (son to the Marquis—in love with Giana) = Young: Marquis de Ravenna (a powerful nobleman) = Egerton: Sorano (father to Giana) = Bartley: Bartuccio (secretary to the Marquis) = Cooper: Count Gaudentia = Yates: Giana (in love with Cesario) = Miss F. H. Kelly: Princess Camilla (mistress to the Duke of Milan—and in love with Cesario) = Miss Lacy: Beatrice (Giana's nurse) = Mrs. Davenport:—acted 3 times—this T. is only Schiller's Minister, or Cabal and Love, adapted to the English stage, by two persons, who have concealed their names, and who, in their advertisement, have claimed more to themselves than they had a right to do——the German play is considerably more interesting than the English one—for the plot see C. G. May 4 1803——in Ravenna the scene of action is removed from Germany to Milan.

10. As you like it. Rosalind = Miss M. Tree: Cecilia = Miss Hammersley:—rest as before—additional songs, with glees and choruses, were introduced, so as to make the play a sort of Opera.

13. King John. Constance = Mrs. Bartley.

15. Cabinet, and Duel.

20. Fair Penitent, revived. Lothario = C. Kemble: Horatio = Young: Sciolto = Egerton: Altamont = Cooper: Calista = Mrs. Sloman: Lavinia = Miss Jones:—not repeated.

23. Native Land.——28. John Bull.

27. George Barnwell. Barnwell = Cooper: Thorowgood = Egerton: Millwood = Mrs. Faucit: Lucy = Mrs. Gibbs.

30. Merchant of Venice. Shylock = J. Russell,

1st app. there for 4 years: Anthonio = Egerton: Bassanio = Cooper: Gratiano = Yates: Launcelot = Meadows: Portia = Mrs. Sloman: Nerissa = Miss Love:—not repeated.

Jan. 12. Inkle and Yarico, revived. Inkle = Cooper: Trudge = Fawcett: Sir Christopher Curry = W. Farren: Medium = Meadows: Yarico = Miss M. Tree: Wowski = Miss Love:—not repeated.

31. Henry 4th part 1st. Hotspur = Bennett.

Feb. 5. Belle's Stratagem. Doricourt = C. Kemble: Hardy = Fawcett: Sir George Touchwood = Cooper: Flutter = Jones: Letitia Hardy = Miss Foote: Mrs. Racket = Mrs. Gibbs: Lady Frances Touchwood = Miss F. H. Kelly.

28. Never acted, Father and Son, or the Rock of La Charbonniere. Count St. Angeville (guardian to Amy) = Bennett: Victor (his son) = Cooper: Von Franc (a German—formerly servant to Amy's father) = Farley: Antoine (a desperate fellow) = T. P. Cooke: Capt. Rosenford (in love with Amy) = Duruset: Marquis Lenoir (a magistrate) = Baker: Bertrand (a ferryman) = Evans: Violette (daughter to St. Angeville) = Mrs. Vining: Amy Cassonette = Miss Love: Madame Lantone (housekeeper to St. Angeville) = Mrs. Davenport:—acted 3 times—St. Angeville has spent Amy's fortune—she is on the point of being of age—he wishes her to marry Victor—she is in love with Rosenford—St. Angeville hires Antoine to murder Amy, and to bury her among the rocks of La Charbonniere—Amy and Violette exchange beds—Antoine stabs Violette, and carries her off, supposing her to be Amy—Amy enters—St. Angeville is struck with horror, as be-

lieving himself to have been the cause of his daughter's death — Marquis Lenoir arrives — Victor, to skreen his father, avows himself to be the murderer —the Marquis arrests him—St. Angeville and Victor make their escape—Antoine brings in Violette in his arms—she is not killed, but only wounded—Von Franc shoots Antoine—the Marquis pursues Victor —he orders his soldiers to fire at him—St. Angeville rushes into Victor's arms, and protests that the Father and Son will die together—as the soldiers are about to comply with the orders of the Marquis, Violette enters—St. Angeville is penitent—this is a moderate Melo-drama, in 2 acts, by Ball—it is said in the bill to have been founded on recent facts.

March 12. She Stoops to Conquer, revived. Hardcastle = Fawcett : Tony Lumpkin = Keeley : Young Marlow = Jones : Miss Hardcastle = Miss Foote : Mrs. Hardcastle = Mrs. Davenport.

19. Wives as they Were, revived. Bronzely = Jones : Sir William Dorillon = Fawcett : Lord Priory = W. Farren : Sir George Evelyn = Cooper : Norberry = Egerton : Oliver = Blanchard : Miss Dorillon = Miss Foote : Lady Mary Raffle = Mrs. Gibbs : Lady Priory = Miss Jones :—with Aladdin.

April 4. Pizarro. Rolla = Young, his 1st app. since his long indisposition.

8. Never acted, Hebrew Family, or a Traveller's Adventure. Frank Forester (an English Traveller) = Jones : Issachar (a Hebrew dealer) = Fawcett : Don Gomez (governor of Valencia) = W. Farren : Don Cæsario = Sinclair : Father Sereno = Bartley : Reuben (nephew to Issachar) = Miss H. Cawse, her 1st app. : Jaime and Vasco (brothers and bandits)

= T. P. Cooke and Evans: Miriam (daughter to Issachar) = Miss M. Tree: Donna Alzonda (daughter to the governor) = Mrs. Chatterley: Leonella = Mrs. Gibbs: Bendetta = Mrs. Pearce:—this play was in 3 acts, and interspersed with music—it was acted 3 or 4 times—it seems not to have been printed.

18. Young acted Hamlet.

20. Never acted, Orestes in Argos. Orestes = C. Kemble: Ægisthus = Bennett: Pylades = Cooper: Arcas = Egerton: Electra = Miss Lacy: Clytemnestra = Mrs. Bartley: Chrysothemis = Miss Jones: — acted 7 times — this T. was written by Bailey—it is on the whole a poor play—the author says—"in the first part of this T., I am much in-"debted to Sophocles; in the latter to Alfieri; one "incident was suggested by the Oreste of Voltaire" —considerably more is borrowed from Voltaire, than is here acknowledged—but it may have been borrowed through the medium of Alfieri——for the story of Orestes see C. G. March 13 1769—in the 4th act of Bailey's play, Orestes and Pylades are condemned to death by Ægisthus—they are rescued by the people, as in Voltaire's T.—Orestes fights with Ægisthus on the stage, and kills him—Pylades enters—he says that Orestes, in whirling his sword round at random, had killed his mother—Orestes falls into the arms of Arcas—and the curtain drops —Bailey has made a silly addition to the story—Orestes, when he is condemned, tells Ægisthus, that the urn, which was supposed to contain the ashes of Orestes, really contains the ashes of the son of Ægisthus—this fictitious son of Ægisthus had been sent

to Phocis to kill Orestes, but had been killed himself by Orestes — Nemesis and the three Furies form a part of the D. P.—they do nothing but sing—at p. 24. we have *sirs*—Delphos for Delphi occurs several times—at p. 18. Electra says—"has "the whirlwind swept away thy paradise"—this is a gross absurdity—the author uses the word paradise in the Jewish and Christian sense of it—but in the mouth of Electra, paradise can only signify simply a garden—the guards of Ægisthus are frequently mentioned—but they are never mentioned in the Greek Tragedies.

22. Never acted, Lofty Projects, or Arts in an Attic. Valentine Versatile = Yates: Peter Polymath (a poor artist) = Bartley: Pomposus Ego (a teacher of elocution) = Chapman: Mynheer Von Krankinkopf = Barnes: Monsieur Pirouette = Heath: Calliope (daughter to Polymath) = Miss Henry:—acted 11 or 12 times—Versatile and Calliope are mutually in love—Polymath is so romantic as to object to their union because Versatile is too rich—he is determined never to accept, as a son in law, any man who is not the author of some brilliant invention, or an absolute proficient in some profitable art—Versatile presents himself to Polymath in several different characters—he likewise imitates some of the actors—at the conclusion, he throws off his disguise—Polymath willingly joins the hands of Versatile and Calliope—this is a poor F., in one act, by Lunn—partly taken from the French.

28. Never acted, Preciosa, or the Spanish Gipsey. Don Lewis = Bennett: Don John = Cooper: Don Fernando (corrigidor of Valencia) = Bartley: Don

Pedro = Blanchard: Don Diego = Duruset: Don Francisco = Chapman: Captain of the Gipsies = Egerton: Carlos and Antonio (gipsies) = Meadows and T. P. Cooke: Preciosa = Miss Paton: Eugenia = Mrs. Vining.—this romantic Opera in 2 acts, was acted but once—from the D. P. it is sufficiently clear, that it was founded on Middleton and Rowley's Spanish Gipsy—see the 4th vol. of the Old Plays reprinted in 1814-1815.

May 10. Young's bt. Iron Chest. Sir Edward Mortimer = Young: Wilford = Cooper: Adam Winterton = Fawcett: Sampson = Keeley: Orson = T. P. Cooke: Helen = Miss Foote, 1st time: Blanche = Miss Love, 1st time:—with Blue Devils. Megrim = Young.

13. Every Man in his Humour. Kitely = Young: Bobadill = Fawcett: Brainworm = W. Farren: Master Stephen = Meadows: Master Matthew = Keeley: Old Knowell = Chapman: Young Knowell = Cooper: Wellbred = Mason: Justice Clement = Blanchard: Cob = J. Isaacs: Downright = Egerton: Dame Kitely = Mrs. Chatterley: Cob's Wife = Mrs. Pearce:—acted twice.

16. C. Kemble's bt. Way to keep him.

23. Julius Cæsar.

25. Lord of the Manor.

26. Miss Foote's bt. School for Scandal. Joseph = Young: Lady Teazle = Miss Foote, 1st time:—with Magpie, or the Maid. Annette = Miss Foote.

31. For bt. of Jones. Fontainbleau. Lackland = Jones: Squire Tally-ho = Blanchard: Col. Epaulette = Farley: Sir John Bull = Bartley: Lapoche =

Yates: Miss Dolly Bull = Miss Foote :—with High Life below Stairs. Lovel = C. Kemble: Duke's Servant = Jones, 1st time: Sir Harry's Servant = Farley: Kitty = Mrs. Gibbs :—and Sleep Walker. Somno = Yates.

June 1. W. Farren's bt. Ivanhoe. Normans—Ivanhoe = Cooper: Sir Reginald = Bennett :—Saxons—Cedric = Egerton: Wamba = Blanchard: Friar Tuck = Rayner: Ulrica = Mrs. Faucit :—Hebrews — Isaac = W. Farren: Rebecca = Miss Foote :—with Deserter, revived. Henry = Pearman: Skirmish = W. Farren: Simkin = Meadows: Louisa = Miss Paton: Jenny = Miss Love: Margaret = Mrs. Pearce :—Miss Paton was taken ill, and the Farce was changed.

2. Farley's bt. Cymbeline. Posthumus = C. Kemble: Jachimo = Young: Polydore = Cooper: Imogen = Miss Foote :—with Sylvester Daggerwood, by Yates :—and Blue Beard, revived. Abomelique = Egerton: Shacabac = Duruset, 1st time: Ibrahim = Blanchard, 1st time: Fatima = Miss M. Tree.

3. Blanchard's bt. Twelfth Night, as Opera. Malvolio = W. Farren: Sir Andrew Aguecheek = Blanchard: Sir Toby Belch = Bartley: Orsino = Cooper: Clown = Fawcett: Viola = Miss M. Tree: Olivia = Miss Love: Maria = Mrs. Gibbs :—with Brother and Sister, and Blue Devils. Megrim = Cooper, 1st time.

7. For bt. of Cooper and Miss Lacy. Every one has his Fault. Sir Robert Ramble = C. Kemble: Harmony = W. Farren: Capt. Irwin = Cooper: Solus = Blanchard: Lord Norland = Egerton: Pla-

cid = Farley : Lady Eleanor Irwin = Miss Lacy : Miss Wooburn = Miss Foote : Mrs. Placid = Mrs. Gibbs : Miss Spinster = Mrs. Pearce :—with Marriage of Figaro. Cherubino = Mrs. Chatterley.

8. Miss F. H. Kelly's bt. Jealous Wife. Oakly = C. Kemble : Charles = Cooper : Mrs. Oakly = Miss F. H. Kelly, 1st time in London : Harriet (for that night only) = Miss Foote : —with Magpie, or the Maid. Annette = Miss F. H. Kelly, 1st time.

14. Taylor's bt. Comedy of Errors, as Opera. Antipholis of Syracuse = Cooper :—with Matrimony. Delaval = Jones : Clara = Miss Foote :—and Deserter. Simkin = Taylor.

17. School of Reform.

18. Child of Nature. Valentia = Jones : Amanthis = Miss Foote : Marchioness Merida = Mrs. Gibbs.

21. Miss Love's bt. Charles the 2d. Mary = Miss Love :—with Clari. Vivaldi = T. P. Cooke : Clari = Miss Foote, 1st time : Vespina = Miss Love.

22. Tempest. Prospero = Young : Ferdinand = Cooper : Caliban = Rayner : Stephano = W. Farren : Trinculo = Blanchard : Hippolito = Duruset : Dorinda = Miss Paton : Miranda = Miss Hammersley : Ariel = Miss H. Cawse, 1st time.

24. Rivals. Sir Anthony Absolute = W. Farren : Capt. Absolute = Jones : Faulkland = Cooper : Acres = Keeley : Lydia = Miss Foote : — with Padlock.

July 2. Never acted, All a Mistake. Ramble = Jones : Col. Richmond = Cooper : Twineall = Keeley : Clod = Meadows : Lady Aurelia Richmond

= Mrs. Chatterley: Mrs. Ramble = Mrs. Gibbs: Gertrude = Mrs. Davenport :—this F. was acted but once—seemingly not printed.

11. Never acted, Ramsbottoms at Rheims. Ramsbottom (of the John Bull family) = Bartley: Philander Postcript (betrothed to Miss Ramsbottom) = Keeley: Daffodil (a modern exquisite, on a tour) = Meadows: Ruse (his valet) = Jones: Sharkley = Taylor: Espion (of the French police) = Horrebow: Capt. O'Connor (in love with Miss Ramsbottom) = Connor: Auguste = Duruset: Mrs. Ramsbottom (a female tourist) = Mrs. Davenport: Miss Lavinia (her daughter) = Miss Henry:—acted 8 times—this piece, in 2 acts, was sketched to introduce the Coronation of Charles 10 King of France —seemingly not printed.

19. (Last night) Inconstant, and Ramsbottoms.

HAY. 1825.

April 18. Merry Wives of Windsor, as Opera, with Agreeable Surprise. Cowslip = Mrs. Humby

from Dublin:—Mrs. Humby came to Bath in 1818, and left it in 1820.

21. Every one has his Fault. Sir Robert Ramble = Percy Farren from Dublin:—with Weathercock. Tristram Fickle = P. Farren: Briefwit = Wilkinson: Variella = Mrs. Humby:—P. Farren came to Bath in 1817, and left it in 1820.

22. Lovers' Quarrels, Marriage of Figaro, and Roland for an Oliver—Mrs. Humby acted Jacinta and Cherubino.

23. Mrs. Davison acted Lady Teazle.

25. Merry Wives of Windsor. Ford = Vining:—with Intrigue, and Simpson and Co.

26. Hypocrite. Dr. Cantwell = Dowton: Col. Lambert = Vining: Charlotte = Mrs. Davison: Old Lady Lambert = Mrs. Glover, 1st time:—with Tom Thumb. Dollalolla = Mrs. Humby.

27. Turn Out, with Beggar's Opera, and, never acted there, Youth, Love and Folly. Florimond = Vining: Arinette = Mrs. Humby:—acted 16 times.

28. Belle's Stratagem. Doricourt = Vining: Flutter = P. Farren: Letitia Hardy = Madame Vestris.

29. Lord of the Manor, and Three Weeks after Marriage. Sir Charles Racket = Vining: Lady Racket = Mrs. Davison.

30. Fortune's Frolic, with Love in a Village.

May 3. Never acted, Tribulation, or Unwelcome Visitors. Dorrington = Dowton: Sir George Faddle = Vining: Forrester = Raymond: Mrs. Dorrington = Mrs. Davison: Mrs. Dashmore = Mrs. Glover:—acted 25 times——Mr. and Mrs. Dor-

riugton are on a visit to Forrester in London—Dorrington wishes his wife to drop the acquaintance of Mrs. Mortimer—the supposed Mrs. Mortimer calls on Mrs. Dorrington, and acknowledges that her real name is Dashmore—Mrs. Dorrington goes to Mrs. Dashmore's rout without the knowledge of her husband—Dorrington and Forrester go to Mrs. Dashmore's rout without the knowledge of Mrs. Dorrington—Forrester introduces Dorrington as Mr. Jenkins—Sir George Faddle makes love to Mrs. Dorrington—Dorrington is smitten with the charms of the Widow Ogle—Forrester prevents Dorrington and his wife from meeting—on the next morning Sir George calls at Forrester's—he is an Unwelcome Visitor—Forrester is in Tribulation for fear Dorrington should discover that it was his wife to whom Sir George had made love—Sir George goes out—Mrs. Dashmore enters—she is another Unwelcome Visitor—at the conclusion, Dorrington and his wife exchange forgiveness—this C., in 2 acts, was written by Poole—it is a moderate piece—too much is said, and too little done——She Stoops to Conquer was acted after Tribulation. Tony Lumpkin = Wilkinson: Young Marlow = Vining: Mrs. Hardcastle = Mrs. Glover, 1st time.

7. Teazing made Easy. Litigant = Williams.

10. Road to Ruin, with Peeping Tom. Peeping Tom = Wilkinson: Maud = Mrs. Humby.

11. Tekeli, revived. Tekeli = Vining: Wolf = Clarkson: Isidore = W. West: Christine = Miss P. Glover.

12. Never acted there, Lady and the Devil. Wild-

love = P. Farren: Zephyrina = Mrs. Waylett, 1st app. there.

14. Dog Days in Bond Street. Rosamond = Mrs. Davison.

19. Never acted there, Amoroso. Amoroso = W. West.

23. As you like it, as Opera. Jaques = Mude, 1st app. there: Orlando = Vining: Adam = Williams: Rosalind = Madame Vestris, 1st time: Audrey = Mrs. Humby:— —Dowton was ill, but he acted Touchstone on the 27th.

24. Provoked Husband. Lord Townly = Mude: Sir Francis = Williams: Lady Townly = Mrs. Davison: Lady Wronghead = Mrs. Glover: Miss Jenny = Mrs. Humby.

30. Katharine and Petruchio, by Mrs. Davison and Vining.

June 2. Castle of Andalusia. Spado = Wilkinson: Lorenza = Madame Vestris: Catalina = Mrs. Waylett: — with Day after the Wedding. Col. Freelove = Vining: Lady Elizabeth = Madame Vestris.

3. Match Making. Rakely = Vining: Lady Emily = Mrs. Waylett.

14. Master Burke's bt.——he had acted about 8 times.

15. Liston commenced his engagement.

17. Pigeons and Crows.

18. Mrs. Malaprop = Mrs. Glover, 1st time.

22. Young Quaker, and Lord of the Manor.

23. Exchange no Robbery. Sir Christopher = Dowton, 1st time.

July 11. Devil to Pay. Jobson = Dowton: Nell = Madame Vestris.

14. Never acted, Rival Valets. Frank (a servant out of place) = Liston: Antony (servant to Welford) = Wilkinson: Capt. Welford = Vining: Perkins (guardian to Sophia) = Williams: Sophia Fielding = Mrs. Waylett: Dorothy Styles (her governess) = Mrs. C. Jones:—acted 5 times—Perkins wants to marry his ward—she is in love with Welford—he is in love with her—Antony is such a blundering fellow, that Welford engages Frank to assist him in his plans, but without discharging Antony—Antony endeavours to regain his master's favour—but all his endeavours only involve him in greater disgrace—Frank makes Dorothy believe that Welford is really in love with her, instead of Sophia—Perkins signs a marriage contract, intending to have it signed by Sophia afterwards—Frank gets Dorothy to sign the contract—Perkins is forced to consent to the union of Welford and Sophia, in order to extricate himself from his engagement with Dorothy——this is an indifferent Farce, in 2 acts, by Ebsworth.

16. Who wants a Guinea? Mrs. Glastonbury = Mrs. Glover.

20. Sweethearts and Wives. Admiral Franklyn = W. Farren, 1st app. this season.

23. Midas, revived. Midas = Liston: Apollo = Madame Vestris: Pan = W. West: Daphne = Mrs. Waylett:—acted 28 times.

25. Heir at Law. Dr. Pangloss = Harley, 1st app. this season: Cicely = Mrs. Humby.

26. Clandestine Marriage. Mrs. Heidelberg = Mrs. Glover, 1st time.

29. Married and Single. Bickerton = Pope:—with, never acted, "Quite Correct." Grojan (the keeper of a hotel) = Liston: Sir Harry Dartford = Vining: Henry Milford = Raymond: Lady Almeria Milford = Mrs. Glover: Mrs. Rosemore = Mrs. Davison: Miss Rosemore = Miss P. Glover: Miss Leech = Mrs. W. Clifford:—acted 48 times—this C., in 3 acts, is not printed—it was founded on a French piece, called the Slanderer—Caroline Boaden added Liston's character, and made some alterations.

The Slanderer was translated from the French by Wallace, and printed in 1823—the translator offered his piece gratis to the managers of D. L., who declined the offer—Wallace was indignant, but without sufficient reason—the piece has certainly some merit, but as it is mere dialogue without plot or incident, however successful it had been at Paris, it was not likely to have been of service to D. L.—— Mordaunt, under the assumed name of Weston, takes up his abode at a hotel—his wife (with their daughter) does the same, calling herself Mrs. Williams—Mordaunt has a rage for slandering all persons, whether he knows them or not—he gives old Mortimer a very bad character of the supposed Mrs. Williams and her daughter—when it appears that he has been slandering his own wife and daughter, he is ashamed of himself——the success which Quite Correct met with at the Hay., was certainly more owing to Liston's acting, than to the merit of the piece

30. Frightened to Death, and Killing no Murder.

Aug. 4. W. Farren acted John Buzzby, 1st time.

9. Wedding Day. Sir Adam Contest = W. Farren: Lady Contest = Madame Vestris 1st time.

10. Never acted there, Sleeping Draught. Nonna = Mrs. Humby.

18. Critic. Puff = Harley, 1st time: Sir Fretful = W. Farren.

24. Never acted, Roses and Thorns, or Two Houses under one Roof. Sir Hilary Heartsease = Liston: Sir Valentine Verjuice (an admiral) = W. Farren: Frederick Fitzalwyn = Vining: Chevalier Raffleton = Harley: Mat Marline (a sailor—attending on Sir Valentine) = Williams: Blancour (in love with Julia) = Raymond: Ralph Appleton = Pope: Le Franc = W. West: Julia (daughter to Sir Hilary) = Mrs. T. Hill: Artilla (her woman) = Mrs. Gibbs: Rosa Appleton = Miss P. Glover:—acted 10 times—Sir Hilary Heartsease and Sir Valentine Verjuice are brothers by the mother's side, but as opposite in their dispositions as their names—their mother had left her estate equally between them, on condition that they both should live in the family mansion—but as they were not obliged to live together, they had divided the house into two parts, and separated them by walls—hence the 2d title of the play—their mother had also left Julia a fortune, provided she should marry with the joint consent of her father and her uncle—Sir Hilary and Sir Valentine agree that she should marry Frederick—they intend that the marriage should take place on the day in which the play begins—Julia and Frederick have other views for themselves—Julia is in love with Blandcour—Frederick has seduced Rosa, but under the name of Blandcour, and with an intention of marrying her,

as soon as he can, without offending Sir Valentine, who is his guardian, and without whose consent he cannot marry—Rosa's father applies to Sir Hilary and Sir Valentine for justice—they determine that Blandcour should marry Rosa — Julia and Rosa exchange dresses — Sir Valentine supposes Julia to be Rosa, and consents to her union with Blandcour —Frederick marries Rosa——this C., in 3 acts was written by Lunn—it is a poor piece—at the close of the 2d act, Artilla puts on Sir Valentine's wig, and looks at herself in a glass—Sir Valentine comes behind her—she shrieks and faints—he catches her in his arms to prevent her from falling—Sir Hilary and Raffleton find them in that situation —they laugh at Sir Valentine, and call him an old poacher—a more contemptible stage trick than this is seldom to be met with—Frank in the School for Authors says —"True, but what signifies what ought to be, when "a dramatic author is determined to produce "effect."

Sept. 1. Inkle and Yarico. Inkle = Vining: Trudge = Harley: Sir Christopher Curry = W. Farren: Medium = Williams: Yarico = Miss P. Glover: Wowski = Madame Vestris, 1st time.

13. Never acted, Paul Pry. Paul Pry = Liston: Col. Hardy = W. Farren: Harry Stanley (a young naval officer—in love with Eliza) = Mrs. Waylett: Willis (really Somers, and nephew to Witherton) = W. Johnson: Witherton (an old bachelor) = Pope: Grasp (his steward) = Younger: Frank Hardy (nephew to the Colonel) = Raymond: Mrs. Subtle (housekeeper to Witherton) = Mrs. Glover: Phœbe (maid to Eliza) = Madame Vestris: Eliza (daugh-

ter to Col. Hardy) = Miss P. Glover : Marian (wife to Somers) = Miss A. Jones :—acted 41 times—— Witherton is a dupe to Grasp and Mrs. Subtle—he is induced by their artifices to abandon his nephew —Mrs. Subtle is very near getting Witherton to marry her—Grasp threatens to produce the letters of Somers to his uncle, which had been suppressed —Mrs. Subtle opens Grasp's desk, takes out the letters, and (there being no such thing in the world as a fire) throws them into a dry well—Paul Pry hooks them out again—Grasp and Mrs. Subtle are exposed—Witherton is reconciled to his nephew— in the other part of the plot, Col. Hardy tells his daughter that he has fixed on a husband for her, but will not tell her his name—at the conclusion, Stanley, with whom she is in love, proves to be the person whom her father had determined that she should marry—this is a moderate C., in 3 acts, by Poole —Paul Pry is a very good character—whenever the business on the stage becomes interesting, Paul Pry generally enters on some frivolous pretence, and interrupts it — Liston's performance of Paul Pry was a perfect piece of acting—yet such was the extraordinary success which the piece met with, that it ought rather to be attributed to the caprice of the public, than to Liston's acting—see Hay. June 10 1826.

19. Liston's bt. Wedding Day, with Deaf as a Post, Paul Pry, and, never acted, Sorrows of Werter, or Love, Liquor, and Lunacy. Werter = Liston : Albert = Harley : Charlotte = Mrs. C. Jones :— acted twice—seemingly not printed.

22. W. Farren's bt. Paul Pry, with Sorrows of

Werter, and Lock and Key. Brummagem = W. Farren, 1st time: Ralph = Harley.

29. For bt. of Madame Vestris. Paul Pry, with, never acted, Which is my Cousin? Frederick = Vining: Charles = Raymond: Maria = Madame Vestris:—this comic piece, in one act, was not repeated.

Oct. 7. Flitch of Bacon. Tipple = Harley, 1st time: Major Benbow = Williams: Eliza = Miss George.

8. Of Age To-morrow. Frederick = Vining: Baron Piffleberg = Williams: Hans Molkus = Wilkinson: Maria = Madame Vestris, 1st time.

22. Mountaineers. Octavian = James Vining, 1st app. in London: Sadi = W. West: Lope Tocho = Williams: Agnes = Mrs. Humby:—with, never acted, Epaulette. Duke de Vendome = Vining: Sam Regret = Williams: Victor = Madame Vestris: Eugene = Mrs. T. Hill: Ernest = Miss A. Jones: Marchioness D'Antique = Mrs. Glover: Emily = Miss P. Glover:—this comic piece was acted 11 times — it seems not to have been printed.

24. Pizarro. Rolla = J. Vining: Alonzo = Vining: Orozembo = Williams: Elvira = Mrs. Glover: Cora = Miss P. Glover.

31. Merchant of Venice. Shylock = J. Vining: Gratiano = Vining.

Nov. 1. Know your own Mind. Millamour = Vining: Dashwould = P. Farren: Lady Bell = Madame Vestris. 1st time.

11. Tribulation. Mr. Dorrington = Liston, 1st time.

15. (Last night) "Quite Correct," and Paul Pry.

P. Farren was Stage Manager.

BATH 1824-1825.

Nov. 6. Wild Oats. Rover = Montague from Edinburgh.

8, 10 and 13. Warde acted Hamlet, Don Felix, and Rob Roy—he had been at Dublin for 3 or 4 seasons.

15. Charles the 2d. King Charles = Warde: Capt. Copp = Bellamy: Rochester = Montague: Lady Clara = Miss E. Tree :—Capt. Copp was one of Bellamy's best parts.

26 and 27. Warde acted Penruddock, and Reuben Glenroy.

29. Therese. Warde acted Carwin.

Dec. 4, 6, and 8. Warde acted Gambia, Duke Aranza, and Rolla.

10. Woman never Vext. Foster = Warde: Stephen Foster = Montague: Clown = Bellamy: Agnes

W stead = Miss E. Tree: Mrs. Foster = Mrs. Bailey:—with John of Paris, by Warde.

17. Pride shall have a Fall. Torrento = Montague: Count Ventoso = Bellamy: Lorenzo = Warde: Count Carmine = Woulds.

20. Belle's Stratagem. Doricourt = Warde: Letitia = Miss E. Tree.

22. Forest of Bondy. Macaire = Warde.

27. George Barnwell = Warde: Millwood = Mrs. Bailey.

Jan. 3. Earl of Essex. Essex = Warde: Queen Elizabeth = Mrs. Bailey.

17. Der Freischutz. Casper = Warde: Rodolph = Braham:—he acted 7 nights.

— Liston acted 9 nights.

Feb. 7. Young Quaker. Young Sadboy = Montague: Chronicle = Bellamy: Clod = Liston: Spatterdash = Woulds: Dinah = Miss Carr: Lady Rounceval = Mrs. Windsor: Araminta = Miss E. Tree:—with 'Twould Puzzle a Conjuror. Hans Lubberlick Von Dunder (Burgomaster of Saardam) = Liston: Peter Czar of Muscovy = Montague: Peter Stanmitz = Woulds: Von Block (master of the dockyard) = Lee: Admiral Varensloff, Baron Von Clump and Count de Marville (ambassadors) = Johnson, Matthews, and Cooke: Bertha (niece to Von Dunder) = Miss Carr:——Woulds was addicted to "damnable iteration"—in the drunken scene of Spatterdash he repeated "'tis all upon the "brain" 12 times.

9. Liston acted Solomon Gundy, and Peter Fin.

11. Liston acted Mawworm, and Von Dunder.

12. Liston acted Sir Bashful Constant—he played pretty well—but he ought never to have played the part as a *Star*—he had too much sense to act the character as a buffoon, and consequently could not bring his talents into play.

14. Liston's bt. Deaf as a Post, with Dog Days in Bond Street, and Mrs. Smith, and Tom Thumb. Liston acted Tristram Sappy, Barnaby Buz, Mr. Smith, and Grizzle.

17. Alexander the Great. Alexander = Hamblin : Clytus = Warde : Roxana = Mrs. Bailey :—Hamblin looked particularly well, and played fairly—Warde was a good Clytus.

18 and 21. Fatal Dowry. Romont = Hamblin : Charalois = Warde : Beaumelle = Miss E. Tree :—Hamblin nover appeared to so much advantage—in the scene with Novall he reminded one strongly of John Kemble—he and Warde sometimes spoke too loud — Warde was best in distributing the spurs, &c.

19. Julius Cæsar. Brutus = Warde : Cassius = Hamblin : Antony = Montague :—Hamblin's 4th act was bad—his face and head were just as if he had been off the stage — he ought to have been ashamed of himself, when Antony said to him "*Old* Cassius still"—Montague, in his speech over Cæsar's body, grated one's ears shockingly—but he gained great applause.

23. Hamblin's bt. All in the Wrong. Sir John Restless = Hamblin · Beverley = Warde :—with Ella Rosenberg—Rosenberg = Hamblin.

March 11 and 16. Warde acted Henri Quatre, and Lord Townly.

18. For bt. of Mr. and Mrs. Matthews. Conquest of Taranto. Aben Hamet = Warde :—with Promissory Note. Markham = Montague : — and Love among the Roses. Sharpset = Montague : Capt. Gorgon = Ayliffe : Hollyhock = Woulds.

Promissory Note was brought out at the English Opera House, June 29, 1820—Markham = Wrench : Scamper = Pearman : Nicks (a bailiff) = Salter : Mrs. Markham = Mrs. Chatterley : Cicely = Miss Kelly : Caroline (Scamper's intended wife) = Miss Carew : — this piece, in one long act, is far from a bad one — Scamper, being pursued by bailiffs, takes shelter in a pavilion, dresses himself as Markham, and persuades Mrs. Markham to allow him to call himself her husband for a short time — Markham comes home, and conceals himself in the pavilion— he is at first jealous, but afterwards an explanation takes place, and the piece concludes with the union of Scamper and Caroline.

Love among the Roses, or the Master Key was brought out at the English Opera House, July 1, 1822. Sharpset = Wrench : Gapt. Gorgon = Bartley : Alderman Marigold = W. Bennett : Edmund = I. Bland : Hollyhock = Wilkinson : Rose = Miss Carew :— Edmund and Rose are mutually in love — her father Ald. Marigold, and his uncle Capt. Gorgon, refuse their consent to the match—Edmund's friend, Sharpset, is putting on his theatrical dress, in order to present himself to the Alderman as the Captain— at that moment, Capt. Gorgon unexpectedly arrives —Sharpset changes his plan, and presents himself to the Captain, as the Alderman — at the conclusion, Edmund and Rose are united—this is a trifling piece,

in one act — the scene lies in a garden — Sharpset says that he was once a Manager, and that by playing nothing but the legitimate Drama, cutting nonsense, and trying to amend the taste of the town, he was ruined.

19. Bellamy's bt. Charles 2d, with Practicable Jokes, or the Arrival of Redgauntlet—this musical Entertainment is said in the bills to have been written by a Gentleman of Bath.

21. For bt. of Mr. and Mrs. Woulds. Married and Single. Beau Shatterly = Bellamy: Ferret = Woulds: Melford = Warde: Scamper = Montague: Mrs. Bickerton = Miss E. Tree: Mrs. Shatterly = Mrs. Woulds: — with Lovers' Quarrels. Sancho = Woulds:—and Sharp and Flat. Solomon Sharpwit = Woulds: — this contemptible F. was written by Lawler— it was brought out at the Lyceum in 1813. Brisk (servant to Sir Peter, but in the interest of Belford) = Knight: Solomon Sharpwit = Liston: Sir Peter Probable (a believer in astrology) = Gattie: Nikey (his nephew) = Oxberry: Capt. Belfond = Pyne: Rosabel (daughter to Sir Peter) = Miss Poole: Jenny (her maid) = Mrs. Orger: — Belford and Rosabel are mutually in love — Sir Peter wants his daughter to marry Nikey—at the conclusion, she and Belford enter as married.

23. Pride shall have a Fall. Count Carmine = Yates.

— Braham acted 9 nights.

April 22. Isabella — Isabella = Miss Macauley — she understood her part well — had good judgment, and a good voice — she spoke very distinctly — her action was good — but she had a bad figure for the

stage—her features were hard, without the least expression in her countenance.

23. Much ado. Benedick = Montague: Beatrice = Miss Macauley—she had a good conception of Beatrice, and was sufficiently comic—but she looked the part very badly.

27. Grecian Daughter. Evander = Warde: Euphrasia = Miss Macauley.

29. Bold Stroke for a Husband. Olivia = Miss Macauley.

30. Miss Macauley acted Lady Macbeth for her benefit.

May 3. Never acted, Love makes an Irishman, or the Double Disguise — this C., in 5 acts, was poor stuff — there was some hissing, particularly in the 4th act—the play would hardly have been finished in London — Montague was disguised, first as an old woman, or gipsy, and then as an Irish servant.

4. Miss Carr's bt. Peasant Boy. Julian = Miss E. Tree: Baron Montaldi = Warde.

6. Montague's bt. Stranger. Stranger = Putnam: Francis = Montague: Mrs. Haller = Mrs. Bailey:— with, never acted, Two Mr. Browns — this F. was written by a Gentleman of Bath.

16. Fisher's bt. Heir at Law. Dr. Pangloss = Miss Clara Fisher: — with Old and Young — Miss Clara Fisher acted her usual parts — she was sister to Fisher.

21. Loder's bt. Fall of Algiers, with One, Two, Three, Four, Five, by Advertisement. Harry Alias = J. Reeve — this musical piece, in one act, was brought out at the English Opera House July 17, 1819 — it was written to display the talents of J.

Reeve — in perusal it has but little to recommend it —Harry and Sophy are mutually in love—Old Coupleton advertises for a husband for his daughter, but in ambiguous terms—Harry presents himself to Old Coupleton, first as Sir Peter Teazle, next as Dr. Endall, then as Sam Dabbs, and lastly as an Actor — at the conclusion, Old Coupleton consents to the union of his daughter with Harry.

D. L. 1825-1826.

Sep. 24. Faustus. Mephistophiles = J. Russell, 1st app there : — with Raising the Wind. Jeremy Diddler = Harley : Sam = J. Russell.

27. Merry Wives. Falstaff = Dowton, 1st app. for 2 years—with Sleeping Draught.

29. Devil to Pay. Jobson = Dowton : Nell = Mrs. Davison, 1st app. for 3 years.

Oct. 1. Heir at Law. Dr. Pangloss = Harley : Lord Duberly = Dowton : Dick Dowlas = S. Penley : Zekiel = J. Russell : Cicely = Miss I. Paton : Lady Duberly = Mrs. Harlowe : — with Son in Law. Bowkitt = Harley : Arionelli = J. Russell : — not repeated.

6. Road to Ruin. Old Dornton = Williams from

Worthing, 1st app. there: Harry Dornton = Wallack, 1st time: Sulky = W. Bennett, 1st app. there: Widow Warren = Mrs. Davison, 1st time: Sophia = Miss Kelly, 1st app. there for three years: — with Ella Rosenberg. Rosenberg = S. Penley: Storm = Dowton: Flutterman = Tayleure, 1st app. there: Col. Mountfort = Archer: Ella = Miss Kelly.

8. Brutus. L. J. Brutus = Booth, who is engaged for 3 nights only.

10. Pizarro. Orozembo = Pope:—with Valentine and Orson, revived. Valentine = S. Penley: Orson = O. Smith: Princess Eglantine = Miss Smithson:—acted about 8 times.

13 and 17. Booth acted Richard 3d, and Othello.

18. Innkeeper's Daughter. Mary = Miss Kelly.

20. Not acted 9 years, Love for Love. Valentine = Wallack: Ben = Harley: Foresight = Williams: Tattle = Browne: Sir Sampson Legend = Dowton: Scandal = S. Penley: Jeremy = J. Russell: Angelica = Mrs. Davison: Mrs. Frail = Mrs. Yates: Miss Prue = Miss Kelly:—acted twice.

24. Henry 4th, part 1st. Prince of Wales = S. Penley:—rest as Oct. 3, 1823.

25. Turn out. Marian = Miss Kelly.

26. She wou'd and She wou'd not, revived. Trappanti = Harley: Don Manuel = Dowton: Don Philip = Browne: Soto = J. Russell: Hypolita = Miss Kelly: Flora = Miss Nicol: Viletta = Mrs. Davison, 1st time:—acted but once.

28. Hypocrite. Charlotte = Mrs. Davison:—with Wedding Present—Wallack—Harley—Horn—Bedford— Tayleure — Miss Graddon — Miss Kelly and Mrs. Harlowe—acted 5 times—seemingly not printed.

Nov. 2. Confederacy, revived. Brass = Harley: Dick = S. Penley: Moneytrap = Dowton: Clarissa Mrs. Yates: Flippanta = Mrs. Davison, 1st time: Corinna = Miss Kelly, 1st time:—acted twice.

7. Romeo and Juliet. Romeo = Wallack: Mercutio = Browne: Friar Lawrence = Pope: Peter = Knight: Juliet = Lady, 1st app.: Nurse = Mrs. Harlowe:—with, never acted there, Perouse—acted 17 times.

16. Rivals. Capt. Absolute = Wallack: Lydia = Miss Kelly: Julia = Mrs. Davison.

18. Love, Law, and Physic. Lubin Log = Parry 1st app. there.

23. First time—Wager, or Midnight Hour. Marquis D'Almieda = Horn: Don Guzman = Dowton Sebastian = J. Russell: Nicholas = Harley: Flora = Miss Kelly: Julia = Miss Cubitt: Cicely = Mrs. C. Jones:—acted about 11 times—this comic Opera, in 3 acts, was taken from Mrs. Inchbald's Midnight Hour, and the original French piece.

28. Brutus. L. J. Brutus = Wallack.

Dec. 1. School for Scandal. Sir Peter = Dowton: Charles = Wallack: Lady Teazle = Miss Kelly, 1st time: Mrs. Candour = Mrs. Davison, 1st time.

9. Not acted 7 years, Pannel. Muskato = Harley: Lazarillo = J. Russell: Beatrice = Miss Kelly, 1st time: Aurora = Mrs. Yates.

12. Preist made his 1st app. in D. L. as Shylock.

17. Never acted, Leocadea. Don Carlos (Colonel of a Portuguese regiment) = Mercer: Don Fernando (Captain in the same regiment) = Browne: Philippo (Sergeant in the same regiment) = Horn: Crespo (Alcade of the village of Riegos) = Tayleure: Leo-

cadea (Philippo's sister) = Miss Kelly: Bianca (Crespo's niece) = Miss Povey: — this Operatic Drama, in 3 acts, was acted twice—it seems not to have been printed.

21. Liston acted Mawworm, and Lubin Log.

23. Liston acted Tony Lumpkin, and Belvi.

29. Young Rapid = Browne: Old Rapid = Liston.

30. Exchange no Robbery, and Deaf as a Post.

Jan. 3. Siege of Belgrade. Seraskier = Sinclair.

5. Rob Roy. Rob Roy = Wallack, 1st time.

6. Never acted, Wool-Gathering — Liston — W. Bennett—S. Penley—J. Russell—Mrs. Yates—Miss I. Paton and Mrs. C. Jones——this Farce, in 2 acts, was acted 4 times—it seems not to have been printed.

7. Cabinet——20. Guy Mannering.

23. Lord of the Manor. Moll Flagon = Harley.

25. Hamlet. Hamlet = Pelby from New York and Boston, his 1st app. in England: Ghost = Pope: Polonius = Dowton: Gravedigger = Harley: Queen = Mrs. W. West, 1st time.

28. Never acted, Malvina—Caledonians—Fingal (the King) = Powell: Oscar (his son) = Sinclair: Toscar (father to Malvina) = Pope: Starno (his warder) = Bedford: Ruro (Oscar's attendant) = J. Russell: Shilric (a pedlar) = Harley: Malvina = Miss Stephens: Cathlin (daughter to Starno) = Miss Povey:—Hibernians—Cathullin (Lord of Ulster) = Horn: Conlath and Morven (chieftains) = Wallack and Archer: Morna (wife to Conlath) = Miss Kelly: —acted 26 times——the son of Toscar had carried off Morna from Hibernia, in a treacherous manner

—he had been shipwrecked on his return home, and had been drowned—Morna had been thrown on the coast of Caledonia—she had been treated with kindness by Malvina—Conlath had vowed vengeance on the race of Toscar—the piece begins on the day of the intended marriage of Oscar and Malvina—Cathullin, with the assistance of his friends, forces off Malvina, and places her in a cave—Toscar and Oscar learn from the Pedlar where Malvina is—Cathullin consigns Malvina to the care of Conlath—Conlath is softened by the entreaties of Malvina—Oscar finds Malvina's scarf stained with blood—he falls down in despair—Cathullin and his party enter—they drag off Oscar, fasten him to a wooden bridge, and set the bridge on fire—Oscar's life is preserved by Morna—Conlath and Morna meet—at the conclusion, the Caledonians overcome the Hibernians—Cathullin is drowned—Oscar and Malvina are united——this Opera, in 3 acts, was written by Macfarren—it is a moderate piece—some improper expressions occur—and 2 songs are sung in very improper situations.

Feb. 21. Never acted, John Brown. John Brown Gent. = Wallack: John Brown = Harley: Project = Williams: Mrs. Foresight = Mrs. Harlowe: Fanny Project = Mrs. Yates: Frill (her maid) = Miss Nicol: —this Farce was acted 11 times—it seems not to have been printed.

March 9. Belle's Stratagem. Doricourt = Wallack, 1st time: Hardy = Dowton: Sir George Touchwood = S. Penley: Letitia Hardy = Miss Foote, 1st app. there.

11. Wonder. Don Felix = Wallack, 1st time:

Col. Briton = Bennett from C. G. 1st app. there: Violante = Miss Foote.

16. Never acted, Benyowsky, or the Exiles of Kamschatka. Benyowsky = Bennett: Stephanoff = Wallack: Tristram Stark (a poet) = Harley: Governor of Kamschatka = Bedford: Hetman = W. Bennett: Grimstock = Browne: Conspirators = Horn, Fitzwilliam, &c.: Athanasia and Phedora (daughters to the Governor) = Miss Foote and Miss Cubitt: Christine (their attendant) = Miss Povey:—acted 11 times—this Operatic Play, in 3 acts, was written by Kenney—it is a second attempt to adapt Kotzebue's Count Benyowsky to the English stage——the first was made at C. G. Oct. 16 1811—at the opening of the D. L. piece Benyowsky is in favour with the Governor, and at the head of a conspiracy against his authority—Stephanoff is one of the principal conspirators, but an enemy to Benyowsky, as being himself in love with Athanasia—the Governor consents to the union of Athanasia and Benyowsky—Grimstock accuses Benyowsky of being a conspirator, but as he has no proof of his accusation, he is only laughed at—Stephanoff convinces the Governor that there is really a conspiracy—the Governor confines Benyowsky in a room, from which he makes his escape at the hazard of his life—he and Stephanoff are reconciled—the conspirators get into the Governor's castle by a stratagem—the Governor fires a pistol at Benyowsky—Stephanoff enters at that moment and receives the shot—the Governor is informed that an imperial order has been issued for his arrest—on receiving that information, he consents to accompany Benyowsky and Athanasia in their flight from

Kamschatka——Kenney has very properly represented Benyowsky as not being a married man—he has greatly improved Kotzebue's catastrophe—in other respects, he has altered Kotzebue's play for the worse—and more especially by turning it into an Opera—Benyowsky is, with much absurdity, made a Hungarian instead of a Pole—it does not appear for what reason he had been sent to Kamschatka—Tristram Stark is a very poor character—at p. 36 Athanasia says—" Spirit of my *mother* receive me " into thy *paternal* arms "—the second title is not very correct—it ought rather to have been Exiles to Kamschatka, or Exiles in Kamschatka.

27. Never acted, Oberon, or the Charmed Horn. Fairies — Oberon = Miss Vincent : Titania = Miss Macdonald :——French—the Emperor Charlemagne = O. Smith : Sir Huon (a Knight Crusader) = Bennett : Sherasmin (the attached Servant of Sir Huon's late father) = Browne——Arabians—Caliph of Bagdad = Pope : Prince Babekon (suitor to Amanda) = Howell : Sadak (officer of the Harem) = Fitzwilliam : Amanda (daughter to the Caliph) = Miss Smithson : Fatma (her nurse) = Mrs. C. Jones : —— Tunisians —the Sultan = Younge : Kaluga = W. Bennett : — this Romantic Fairy Tale, in 2 acts, was acted 28 times — Oberon's Oath by Thompson was brought out at D. L. May 21, 1816 — the piece brought out on this evening, was written by an unknown author — it is much worse than Thompson's piece, but it was acted with much better success — each of the pieces is founded on Wieland's poem, and the main plot of each of them is nearly the same — in some points they differ — in the Charmed Horn, Sadak is

a new character—the wife of the Sultan of Tunis is omitted — in the last scene but one, Sir Huon and Amanda are condemned to death—the Sultan enters with the Charmed Horn — Sherasmin gets it from him, and blows a blast — the Sultan and his slaves sink in flames — Oberon conducts the lovers off — and the piece is concluded in the tent of Charlemagne.

April 10 and 12. Macready acted Macbeth, and William Tell.

15. As you like it. Touchstone = Harley : Jaques = Bennett : Rosalind = Miss Foote.

18. Pelby acted L. J. Brutus.

19 Winter's Tale. Clown = J. Russell.

24. Othello. Cassio = Bennett, 1st time.

25. Elliston acted Rover (his 1st app. this season) —and on 27th.

26. Virginius. Dentatus = Bennett : Virginia = Miss Foote.

27. Never acted there, Roland for an Oliver. Sir Mark Chase = Dowton : Maria = Miss Foote.

29. Never acted, Aladdin — Aladdin = Miss Stephens : Mourad (an enchanter) = Horn : Haggi (a barber) = Harley : Abnah (a doctor) = Browne : the Schah of Persia = Sinclair : Zeenab (Aladdin's mother) = Mrs. Davison : Nourmahal (the Schah's sister) = Miss Johnson, her 1st app. :—acted 10 times —this Op., in 3 acts, was written by Soane — as a first piece it is contemptible — if it had been written in 2 acts and produced as a second piece, it might have passed without censure — the dialogue is injudiciously written in blank verse, and in some parts of it, in too serious a manner for such a story — the 4 Genii have female names, and were acted by fe-

males, but a Genius is generally considered as a male—at p. 13, when the Genius of the Ring appears, Mourad first says—"bid *him* hence, Aladdin" — and then "think not of *her*" — this piece in the title page is called a Fairy Opera, though there are no Fairies in it—in the bills it is, with more propriety, called a Romantic Opera—Aladdin was brought out as a Pantomime at C. G., Dec. 26, 1788 — and as a Melo-dramatic Romance at C. G. April 19, 1813.

May 10. Miss Foote's bt. Cymbeline. Posthumus = Macready: Jachimo = Bennett: Belarius = Archer: Cloten = Browne: Imogen = Miss Foote: —with Matrimony. Delaval = Macready: Clara = Miss Foote:— and Highland Reel. Moggy = Miss Foote, 1st time.

11. Henry 4th, part 1st. Falstaff = Elliston, 1st time: Hotspur = Macready: Prince of Wales = Wallack, 1st time:—Elliston acted Falstaff again on the 15th.

12. Never acted there, Rogueries of Nicholas — see Bath Jan. 18, 1823.

16. Macready's bt. Othello—Othello = Macready: Iago = Young, 1st and only app. this season.

22. Der Freischutz, 100th time.

24. Miss Kelly's bt. Road to Ruin. Goldfinch = Mathews, 1st and only app. this season:—with (1st time for 12 years) Intrigue. Rambleton = Browne: Tom = Harley: Varnish = S. Penley: Ellen = Miss Kelly:—and Jonathan in England. Jonathan W. Doubikins (a real Yankee) = Mathews.

29. Never acted, Knights of the Cross, or the Hermit's Prophecy. Richard Cœur de Lion = Wal-

lack: Sir Kenneth (Knight of the Leopard) = Bennett: Hermit of Engaddi = Younge: Emir of the Desert, El Hakim, and Saladin = Archer: Blondel = Horn: Conrade (Marquis of Montserrat) = Howell: Beau Sceant (Grand Master of the Templars) = S. Penley: Leopold (Archduke of Austria) = Mercer: Philip (King of France) = Comer: Berengaria (Queen of England) = Mrs. W. West: Edith Plantagenet = Miss Stephens — acted 6 times — this Musical Romance, in 3 acts, is Scott's Talisman dramatized in a tolerable manner — it is not said in the titlepage by whom.

30. Dowton acted Moustache, 1st time.

June 1. Simpson and Co. Simpson = Dowton.

5. Wallack's bt. Not acted 6 years, Iron Chest. Sir Edward Mortimer = Wallack, 1st. time: Wilford = Bennett: Adam Winterton = Dowton: Samson = Harley: Helen = Mrs. W. West: Blanche = Miss Kelly: Barbara = Miss Stephens, 1st time: Judith = Mrs. Davison, 1st time.

6. Harley's bt. English Fleet. Mainmast = Harley.

13. Iron Chest. Blanche = Mrs. Davison, 1st time.

14. Fitzwilliam's bt. Faustus. Brevillo = Fitzwilliam: — with the Two Gregories, or Where did the Money come from? Gregory (a servant — in love with Fanchette) = Fitzwilliam: John Bull = Bedford: Mr. Gregory = Browne: Fanchette (in love with Gregory) = Mrs. Fitzwilliam: Mrs Gregory = Miss Nicol: — this is an indifferent piece, in one act, by T. Dibdin — it came out at the Surrey theatre in 1821—Fitzwilliam and his wife acted Gregory and Fanchette originally—the scene lies at

Paris—Bull had been attacked by three ruffians—Gregory had saved his life, and his property to a large amount—Bull had sent him £1000—but by mistake the money had been given to another Gregory, who lived in the same street—the second Gregory, on the strength of this money, calls himself Mr. Gregory, and changes his mode of life—the mistake is discovered—Mr. Gregory offers to refund the money—Bull allows him to keep it, and promises to provide for Gregory and Fanchette.

15. Horn's bt. Duenna. Carlos = Madame Vestris.

16. For bt. of Miss Smithson, and Archer. Not acted 10 years, Foundling of the Forest. Count de Valmont = Wallack, 1st time: Florian = Bennett: L'Eclair = Harley: Bertrand = Archer: Eugenia = Mrs. Bunn.

20. Spring's bt. Merchant of Venice. Shylock = Wallack, 1st time: Bassanio = Bennett, 1st time: Gratiano = Browne:—and, not acted 6 years, Blind Boy. Edmund = Miss Kelly: Oberto (1st time, and for that night only) = Dowton: Molino (for that night only) = Harley: Kalig = Bennett, 1st time: Elvina = Miss Smithson:—last night of the season.

22. For the bt. of W. G. Elliston—By the combined Companies of D. L. and C. G.—Mayor of Garratt — Charles the Second—and the Wager. Almieda = Wallack, 1st time:—Charles the Second was acted by the C. G. performers—Elliston's son had a benefit instead of his father.

Robert William Elliston did not act at D. L. after this season—in point of versatility he was scarcely inferiour to any actor that had ever trod the stage—see Bath March 9 1802—his forte was in

Comedy, but his performance in Tragedy was very fair—at Bath he was a great favourite for many years, and very deservedly—he was also a favourite at D. L., but before he gave up that theatre, he had gone off in his acting.

Among his best parts may be reckoned—Vapour —Capt. Absolute—Sylvester Daggerwood—Walter —Sheva—Octavian—Young Rapid—Dr. Pangloss —Vapid—Abednego—Bob Handy—Tangent—Belcour—Frederick in Of Age To-morrow — Three Singles—Capt. Beldare—Diddler—Duke Aranza—Rover—Howard—Felix in Hunter of the Alps—he failed in Wolsey and Lord Townly.

Elliston left the D. L. Company at the close of the season in 1808-1809—he became manager of the Royal Circus — afterwards called the Surrey theatre—the bill for Oct. 31 1809 was briefly as follows—" this present Tuesday will be presented a " Grand Ballet of Music and Action founded on " Macbeth. Macbeth = Elliston : Edward the Con- " fessor = Payne : Lady Macbeth = Mrs. Hatton :"— Elliston is said to have hurt himself as an actor by playing in such sort of pieces——he returned to D. L. at the opening of the new theatre, and left it again in 1815—between 1815 and 1819 he was manager of the Olympic, either the whole or part of the time—in 1819 he became the lessee of D. L.— in 1826 he was forced to give up D. L.—his pecuniary affairs were involved in great difficulties by his own fault, for with common prudence he might have been a rich man.

Elliston's characters—selection only.

Elliston's 1st app. on the stage was at Bath in 1791—he was in the York Company for 2 years—and returned to Bath in 1793-1794—at Bath he played a great variety of characters—for instance—Prince of Wales—Young Meadows—Jemmy Jumps Lionel in L and C.—Coupee in V. U.—Gradus—Rundy in Farmer—Macheath—Horatio in F. P.—Faulconbridge—Tom Tick—Meadows in Deaf Lover—King Lear—De L'Epee—Oroonoko—Bowkitt—Lingo—Sir Harry Beagle, &c.

C. G. 1796-1797. Sheva—Young Norval—Philaster—he was not engaged, but only played for some few nights.

Hay. 1797. Octavian—Sir Edward Mortimer—Shylock—Othello—Walter.

Hay. 1803. Hotspur—Frederick in L. V.—Dr. Pangloss—Frederick in P. G.—La Gloire in Surrender of Calais—Richard 3d—Gondibert—Eustace de St. Pierre in Surr. of Cal.—*Capt. Beldare in Love Laughs at Locksmiths—Bob Handy—Young Wilding in Lyar—Stranger in ditto—Osmond in Castle Spectre—*Ben Block in Maid of Bristol—Peregrine in John Bull—Henry 5th.

1804. Dick Dowlas—Orlando—*Felix in Hunter of the Alps—Abednego in Jew and Doctor—Almaviva in Follies of a Day—Harry Dornton—Vapid—Diddler—Almaviva in S. B.—Sir George Airy—Rolla—Megrim in Blue Devils—George Barnwell.

D. L. 1804-1805. Doricourt—Archer—Charles Surface—Don Felix—Young Belmont in Foundling —Benedick — Faulkland in Rivals—*Delaval in Matrimony—Hamlet — Belcour—*Duke in Honey Moon—Osmond in Tancred—Penruddock—*Vivaldi in Venetian Outlaw—Comus—Beverley in All in the Wrong—Blinval—Millamour in Know—*Florimond in Youth, Love, and Folly—Romeo.

Hay. 1805. Rover—Petruchio—Three Singles—Frank Heartall in S. D.—Young Rapid.

D. L. 1805-1806. Sir Harry Wildair—Lord Townly—Sir Charles Racket—Valentine in L. for L.—Sir Harry Flutter in Discovery—Alexander the Great—Lealto in False and True.

1806-1807. Howard in Will—*Tekeli in ditto—Durimel in Point of Honour—*Fitzharding in Curfew—*Florian in Young Hussar—*Lothair in Adelgitha—Vapid—Don Juan in ditto.

1807-1808. Percy in ditto—Mercutio—*Rosenberg in Ella R.—Young Mirabel—Earl of Warwick in ditto—Don John in Chances—Beauchamp in Which is the Man?—Lord Sensitive in First Love.

1808-1809. Leon — Capt. Absolute — Puff in Critic.

Hay. 1811. Florian in Foundling of the Forest —*King Charles 2d in Royal Oak — Pierre—Job Thornberry — Lothario — Zarno in Zorinski — *Robert in Travellers Benighted—Frederick in Of Age To-morrow.

D. L. 1812-1813. Joseph Surface—Belville in School for Wives—Lackland in Fontainbleau.

1813-1814. Tangent—Col. Tamper—Sir Robert Ramble.

1814-1815. Bolingbroke in Richard 2d.

1819-1820. Ranger—Richmond—Cassio—*Wildlove in Lady and the Devil—Macduff.

1820-1821. Rostrum in Secrets worth Knowing.

1821-1822. *Sir George Rakewell in Maid or Wife.

1822-1823. Lord Townly—Almaviva in Marr. of Figaro.

1823-1824. Young Marlow.

1825-1826. Falstaff in Henry 4th part 1st.

* *Originally.*

Edward Knight died in the course of the season —he was a very natural actor—he never attempted to excite a laugh by caricature—his line of acting was chiefly confined to pert servants, and simple or cunning rustics—the shortness of his figure, and the pliability of his limbs, were well adapted to such parts—he dressed them with particular effect—the peculiarity of his voice, and the industry of his eye were never lost upon the audience—he engaged their attention to himself without appearing to interfere with the business of others. *(Mirror of the Stage.)*

Among his best parts may be reckoned—Sim—Frank Oatland—Tom in Intrigue—Jerry Blossom—Joey in Modern Antiques—Zekiel Homespun, &c.

Knight's characters—selection only.

D. L. C. at Lyceum 1809-1810. Timothy Quaint —Label in Prize—*Jerry Blossom in Hit or Miss.

1810-1811. Scrub—Varland—Zekiel Homespun.

1811-1812. Ralph in Maid of the Mill.

D. L. 1812-1813. Simple in Merry Wives — Clown in Twelfth Night—Little John in R. H.

1813-1814. Francis in Henry 4th—Frank Oatland —Joey in Modern Antiques—Robert Maythorn in T. G.—Sim in Wild Oats—Quiz in Love in a Camp —*Tom in Intrigue—Rundy in Farmer—Ralph in Lock and Key,

1814-1815. *Bantam in Past Ten o'Clock.

1815-1816. *Blaisot in Magpie—Filch—Gripe in Two Misers—Stephen Harrowby in P. G.

1816-1817. Crabtree—David in Rivals—Young Cockney in Romp—Isidore in Tekeli.

1817-1818. Tester in S. H.—*Farmer Enfield in Falls of Clyde—Darby in P. S.—Spado in Castle of Andalusia.

1818-1819. Solomon Lob—Silky—Solus.

1819-1820. Squire Richard.

1820-1821. Peter in Romeo—Isaac in Duenna— Nicholas in Secrets worth Knowing.

1821-1822. *Jonas in Veteran—Hodge—Dan in J. B.

1822-1823. Hob in the Well.

1824-1825. Nym in Henry 5th—John Lump.

* *Originally.*

C. G. 1825-1826.

Sep. 26. Julius Cæsar. Brutus = Warde, from Bath, 1st app. there: Antony = C. Kemble: Cassius = Cooper: Julius Cæsar = Egerton: Casca = Fawcett: Portia = Mrs. Bartley:—acted 7 times.

28. School for Scandal.

30. Town and Country. Reuben Glenroy = Warde.

Oct. 7. Honey Moon. Duke Aranza = Warde: Rolando = Power, 1st app. there: Juliana = Miss Chester.

12. Rob Roy. Rob Roy = Warde: Bailie Nicol Jarvie = W. Farren: Helen Macgregor = Miss Lacy.

13. Woman never Vexed. Foster = Warde.

17. Hamlet = C. Kemble: Queen = Mrs. Bartley.

20. Inconstant, Irish Tutor, and Padlock.

21. Never acted, Lilla. Brenhold (a Silesian farmer) = Fawcett: Ehrenberg (pastor of Petersdorf) = Cooper: Martin Brand = Connor: Victor St. Phar (a French officer) = Power: Jacob Grotzen = J. Isaacs: Fritz Flackzen = Keeley: Peter = Meadows: Lilla (Brenhold's daughter) = Miss Paton: Antonette = Miss Love: Maria = Miss J. Scott:—this Opera, in 2 acts, was acted 6 times—it seems not to have been printed.

25. Rule a Wife, revived. Leon = C. Kemble: Michael Perez = Jones: Cacafogo = Farley: Estifania = Miss Chester:—acted 10 times.

26. Othello. Othello = Fitzharris, 1st app. there: Iago = Warde: Cassio = Cooper: Roderigo = Farley: Desdemona = Mrs. Sloman: Æmilia = Mrs. Faucit.

27. Der Freischutz, and Aladdin.

28. No Song, no Supper. Margaretta = Miss Goward, 1st app. there.

Nov. 4. John Bull——5. Way to keep him.

8. Never acted there, Jocko, the Brazilian Monkey. Jocko (a Brazilian Monkey) = Monsieur Mazurier: Fernandez de Ribera (a Portuguese settler) = Connor: Pedro (bailiff of the rice grounds) = Meadows: Dominique (his son) = Keeley: Juan (son to Fernandez—a child of 7 years) = Miss Greener: Donna Inez (wife to Fernandez) = Miss Gardner: Cara (a Mulatto girl, beloved by Dominique) = Miss J. Scott:—this Melo-Drama, in 2 acts, was acted 13 times—it seems not to have been printed.

10. Beggar's Opera. Macheath = Madame Vestris.

15. Marriage of Figaro. Susanna = Madame Vestris.

16. Never acted, Love's Victory, or the School for Pride. Perin (secretary to the Princess—in love with Floretta) = Jones: Don Cesar (Prince of Naples) = C. Kemble: Don Pedro (an old courtier) = W. Farren: Lopez (his servant) = Blanchard: Don Diego (Duke of Barcelona) = Egerton: Don Luis (Prince of Bearne) = Duruset: Don Gaston (Prince of Foix) = Power: Princess Diana (daughter to the Duke) = Miss Lacy: Donna Floretta (her maid of honour—in love with Perin) = Miss Love: Donna Laura and Donna Louisa (cousins to the Princess) = Miss Jones and Miss Henry:—acted 4 times—the scene lies at Barcelona—Don

Luis and Don Gaston are suitors to the Princess—she professes a great dislike to marriage—Don Cesar is enamoured of her, but, by the advice of Perin, he pretends to be as averse from love as herself—her pride is piqued—she is particularly desirous to extort a confession of love from Don Cesar, and then to treat him with scorn—Don Cesar is once thrown off his guard, but he recovers himself—in the 4th act, the Princess determines to try if she can make Don Cesar jealous—for this purpose, she pretends that she will marry Don Luis—Don Cesar pretends that he is about to marry Donna Laura—Perin gets Don Luis, Donna Laura, and even the Duke to join with him in his plot on the Princess—the Pride of the Princess is at last humbled, and she is obliged to onfess her love for Don Cesar—Don Luis, Don Gaston, and Perin marry Donna Laura, Donna Louisa and Donna Floretta——this is a tolerably good C. by Hyde—he says in his advertisement—" the leading situations of this play, are taken " from the Spanish of Moreto—they have been adopted " by Moliere and others—I have generally followed " the arrangement of a German author—some of the " situations, I think, I have improved—but I was " among the first to perceive, that in the attempt to " introduce additional characters I had not been " successful"—he alludes to Don Pedro and Lopez, who are bad characters—see the Princess of Elis in the 10th vol. of Moliere, at the end of 1754-1755.

18. Madame Vestris acted Letitia Hardy.

24. Of Age To-morrow, revived. Frederick = Jones : Baron Piffleberg = Meadows : Hans Molkus

= Farley: Maria = Madame Vestris: Lady Brumback = Mrs. Davenport—not repeated.

25. Road to Ruin. Goldfinch = Jones: Old Dornton = W. Farren: Harry Dornton = Cooper: Silky = Blanchard: Sulky = Bartley: Widow Warren = Mrs. Glover: Sophia = Miss Goward:—with, never acted, Scape Goat. Ignatius Polyglot (tutor to Charles) = W. Farren: Charles Eustace = Cooper: Old Eustace (his father) = Blanchard: Robin (servant to Old Eustace—in love with Molly) = Meadows: Molly Maggs (servant to Old Eustace—in love with Robin) = Miss Jones: Harriet (privately married to Charles) = Miss A. Jones:—acted 25 times—Charles is four and twenty, but still kept under the care of Polyglot—his father returns—Charles tells Polyglot, under a promise of secresy, that he is married, and that his wife had been concealed for many days in the pavilion of the garden—Polyglot promises to befriend Charles—the suspicions, which are excited on account of Harriet, all fall on Polyglot, instead of Charles—at the conclusion, an explanation takes place, and Old Eustace forgives his son——this F., in one act, was taken from the French, and adapted to the English stage by Poole—it is an indifferent piece—it met with more success than it deserved.

26. Clari. Vivaldi = Power: Clari = Miss Paton.

28. Hamlet = Serle, from the English theatre at Brussels—his 1st app. in this country.

Dec. 1. Lydia Languish = Madame Vestris.

3. Never acted, 'Twas I. Delorme (a farmer) = Duruset: Marcel (a country lad—his servant) = Keeley: Mayor of the Village = Evans: Marchioness de Merrevale = Mrs. Wilson: Julienne (wife of De-

lorme) = Miss Jones: Georgette Clairville (her cousin, in Delorme's employ) = Madame Vestris: Madame Mag (a prying old maid of the village) = Mrs. Davenport:—acted about 20 times—this Operatick Piece, in 2 acts, was professedly taken from the French—it seems not to have been printed.

6. Birthday. Capt. Bertram = W. Farren: Jack Junk = Fawcett: Mrs. Moral = Mrs. Davenport.

10. Never acted, the Three Strangers. Kruitzner, Count Siegendorf = Warde: Conrad (his son) = C. Kemble: a Hungarian = Cooper: Baron Stralenheim = Egerton: Idenstein (a lawyer) = Bartley: the Intendant = Blanchard: Weilberg (postmaster) = Claremont: Josephine (wife to the Count) = Mrs. Chatterley: Mrs. Weilberg = Mrs. Glover:—acted 4 time——the Three Strangers are the Baron, Conrad, and the Hungarian—Lord Byron had founded his T. of Werner on Miss Harriet Lee's Canterbury Tales—see Lord Byron's plays at the end of 1820-1821—Miss H. Lee, in her advertisement prefixed to the Three Strangers, says, that her play had been written many years ago, and that when Lord Byron did her the honour to choose the tale of Kruitzner for the subject of his Tragedy, it became necessary to make her play known, or incur the imputation of its being a subsequent attempt—that she therefore offered it immediately (in Nov. 1822) to C. G.—that it was accepted, and the ensuing Feb. fixed as the time for representation—that it was postponed wholly at her own desire.

Miss H. Lee's play is far from a bad one—the young man in her piece is a more natural character than the young man in Werner—in other respects,

and particularly in point of language, Lord Byron's play is superiour—there is this material difference between them—Werner may be read with much interest, after one has read Miss H. Lee's play—but the Three Strangers cannot be read with much interest after one has read Lord Byron's play—Lord Byron is always animated—Miss H. Lee is too frequently flat.

12. Giovanni in London. Giovanni = Madame Vestris: Leporello = Keeley.

17. Rivals. Acres = Jones.

21. Duenna. Isaac = Fawcett: Ferdinand = Duruset: Antonio = Pearman: Don Jerome = Blanchard: Carlos = Madame Vestris, 1st time: Father Paul = Bartley: Duenna = Mrs. Davenport: Louisa = Miss Love: Clara = Miss Paton.

26. Isabella. Biron = Warde: Villeroy = Serle: Carlos = Cooper: Isabella = Miss Lacy.

Jan. 3. Bold Stroke for a Wife, revived. Col. Feignwell = C. Kemble: Obediah Prim = Fawcett: Periwinkle = W. Farren: Sir Philip Modelove = Blanchard: Tradelove = Bartley: Simon Pure = Meadows: Anne Lovely = Miss Chester: Mrs. Prim = Mrs. Davenport:—acted 11 times.

9. Macbeth. Macbeth = Gentleman, 1st app. there: Macduff = Cooper: Lady Macbeth = Miss Lacy, 1st time.

13. Tempest. Prospero = Warde.

16. C. Kemble acted Othello.

27. Jaffier = Serle: Pierre = Warde, 1st time.

Feb. 1. Never acted, Norah, or the Girl of Erin. Lord Castleton = Egerton: George Redmond (his nephew) = Cooper: Dennis O'Flynn (a village school-

master) = Connor: Marchioness Derville (a widow) = Miss Lacy: Kathleen (her confidant) = Mrs. Glover: Norah (a foundling) = Miss Goward:—this piece, in 2 acts, was acted 6 times—it seems not to have been printed.

7. Guy Mannering. Dominie Sampson = W. Farren: Dandie Dinmont = Rayner: Dirk Hatteraick = Bartley.

11. Never acted, French Libertine. Duke de Rougemont = C. Kemble: Dubois (his secretary) = Warde: Lamotte (the Duke's gentleman) = Power: Dorival = Cooper: Countess de Fleury = Mrs. Chatterley: Madame Dorival = Mrs. Sloman: Jannette = Mrs. Glover:—this play, in 5 acts, was acted 6 times—it seems not to have been printed.

March 13. Pizarro. Rolla = Warde: Alonzo = Cooper: Pizarro = Serle: Elvira = Miss Lacy: Cora = Mrs. Sloman.

14. Rivals. Capt. Absolute = Cooper: Faulkland = Warde.

16 Good Natured Man, revived, Croaker = W. Farren: Honeywood = Warde: Lofty = Jones: Leontine = Cooper: Sir William Honeywood = Bartley: Jarvis = Blanchard: Miss Richland = Mrs. Chatterley: Mrs. Croaker = Mrs. Glover — acted 3 times.

18. Fawcett's bt. Love in a Village. Justice Woodcock = W. Farren: Hodge = Fawcett, 1st time: Madge = Madame Vestris, 1st and only time: Deborah Woodcock = Mrs. Davenport.

29. Rule a Wife. Leon = Warde.

April 3. Warde acted Macbeth, for the 1st time.

5. Lord of the Manor. Annette = Madame Vestris.

12. Never acted, Oberon, or the Elf-King's Oath. Fairies——Oberon = C. Bland: Puck = Miss H. Cawse: Titania = Miss Smith:—Franks ——Charlemagne (King of the Franks) = Austin: Sir Huon = Braham: Sherasmin = Fawcett:—Arabians—— Haroun-Al-Rashchid (Caliph of Bagdad) = Chapman: Baba-Khan (a Saracenic prince) = Baker: Reiza (daughter to the Caliph) = Miss Paton: Fatima (her attendant) = Madame Vestris: Namouna (Fatima's grandmother) = Mrs. Davenport:—— Tunisians——Almanzor (Emir of Tunis) = Cooper: Roshana (his wife) = Miss Lacy:—acted 31 times— Wieland's poem was dramatized for the third time by Planchè—his piece is the best of the three, but he should not have extended a silly story to the length of a first pieee—his plot does not differ materially from Thompson's—see D. L., May 21, 1816—he judiciously omits all mention of the Crusades, and makes Sherasmin, the Squire of Sir Huon, instead of his father — Fatima is a new character — she and Sherasmin fall mutually in love — at the conclusion, clouds envelope Oberon and Titania—and the scene changes to the palace of Charlemagne.

26. Ways and Means. Sir David Dunder = W. Farren: Random = Cooper: Kitty = Miss Goward: Lady Dunder = Mrs. Davenport.

27. Honest Thieves. Teague = Connor: Obediah W. Farren: Abel = Keeley: Ruth = Miss Jones: Mrs. Day = Mrs. Davenport.

29. Paul and Virginia. Paul = Madame Vestris.

May 2. Never acted, Three Deep, or all on the Wing. Mr. Tantalus Twist (a bachelor of about 45) = Jones: Capt. Courton (in love with Matilda) =

Baker : Le Savon (an opulent perfumer) = Farley : Dick Hurry (his nephew) = Keeley : Mrs. Bartick (a landlady) = Mrs. Davenport : Mrs. O'Flounce (a milliner) = Miss Jones : Fanny Tucker (her niece) = Miss Love : Widow Ogleman = Mrs. Daly : Matilda (her daughter — in love with Courton) = Miss Goward :—acted 5 times — the scene lies at a hotel at Brighton — Tantalus Twist has a vast dislike to dining at his own expense — he is continually contriving how to sponge a dinner—at last he has invitations Three Deep — he is puzzled to determine with whom he shall dine — Dick and Fanny elope together — he is dressed as a woman, and she as a man — at the conclusion, they are united with the consent of their friends — Capt. Courton marries Matilda — this is a poor F., by Lunn — partly taken from the French.

18. Braham's bt. Slave. Stella = Madame Vestris, 1st and only time.

20. Never acted, Woodstock. Louis Kerneguy (Charles the 2nd in disguise) = C. Kemble : Sir Henry Lee (a royalist) = W. Farren : Albert (his son) = Serle : Wildrake (a royalist) = Jones : Col. Markham Everard (in the service of the Parliament —in love with Alice) = Cooper : Oliver Cromwell = Warde : Joceline Jolliffe = Evans : Dr. Rochecliffe = Egerton : Tomkins = Blanchard : Alice Lee (daughter to Sir Henry—in love with Everard) = Mrs. Chatterley : Phœbe Mayflower = Miss Jones : Cromwell's daughter = Miss J. Scott : Dame Jellicot = Mrs. Hudson :—acted 6 times—this is Scott's novel dramatized by Pocock—the novel excites more interest than the play.

30. Miss Paton's bt. Siege of Belgrade. Yuseph = W. Farren, 1st and only time: Catherine = Miss Paton, 1st time: Lilla = Madame Vestris: Ghita = Miss Love, 1st time:—with Charles the 2d. Edward = Madame Vestris, 1st and only time.

June 1. For bt. of Madame Vestris. Merry Wives of Windsor, as Opera. Falstaff = Fawcett: Ford = Warde: Hugh Evans = Blanchard: Dr. Caius = Farley: Shallow = Meadows: Slender = W. Farren, 1st time: Fenton = Braham: Page = Cooper: Host = Evans: Mrs. Ford = Miss Paton, 1st time: Mrs. Page = Madame Vestris: Mrs. Quickly = Mrs. Davenport:—Sir Hugh Evans was still called in the bill Hugh Evans, according to Kemble's silly alteration.

6. For bt. of Jones. Slave. Matthew Sharpset = Jones: Stella = Madame Vestris, for that night only: —with Manager in Distress. Bustleton = Blanchard: Gentleman in the Boxes (with Imitations) = Yates: Lady in the Boxes = Mrs. Davenport:—and Critic. Puff = Jones: Sir Fretful = W. Farren: Don Ferolo = Blanchard: Tilburina = Mrs. Gibbs:—with the original scene of the Italians, to be performed by Braham, Miss Hammersley, and Madame Vestris, for that night only.

7. W. Farren's bt. Wedding Day. Sir Adam Contest = W. Farren: Lady Contest = Madame Vestris:—with Merry Wives and Scape-Goat.

8. For bt. of Cooper, and Miss Lacy. Jealous Wife. Oakly = C. Kemble: Charles = Cooper: Mrs. Oakly = Miss Lacy, 1st time:—with Beggar's Opera. Macheath = Madame Vestris, positively the last time of her ever performing that character.

9. Blanchard's bt. Exile. Daran = Warde, 1st time: Count Ulrick = Egerton: Governor of Siberia = Blanchard: Servitz = Fawcett: Altradoff = Meadows: Alexina = Mrs. Chatterley.

12. Othello = Serle:—with Miller and his Men.

13. Farley's bt. Antiquary. Jonathan Oldbuck = W. Farren: Edie Ochiltree = Bartley: Saunders Mucklebacket = Farley: Elspeth = Mrs. Faucit.

14. For bt. of Rayner, and Connor. Heir at Law. Dr. Pangloss = Fawcett: Daniel Dowlas = W. Farren, 1st time: Dick Dowlas = Jones: Zekiel = Rayner, 1st time: Kenrick = Connor: Cicely = Mrs. Rayner, 1st and only app.: Deborah Dowlas = Mrs. Davenport:—with Clari. Rolamo (for that night only) = Rayner.

16. Wheel of Fortune. Penruddock = Warde: Capt. Woodville = Serle: Emily = Mrs. Chatterley:—rest as Oct. 31 1823.

20. Not acted 9 years, Castle of Andalusia. Pedrillo = Fawcett: Spado = Keeley: Don Scipio = Blanchard: Lorenza = Miss Love, 1st time.

23. (Last night) Bold Stroke for a Wife.

HAY. 1826.

April 17. Fortune's Frolic, with Paul Pry, and Lock and Key. Brummagem = Williams : Ralph = J. Reeve, 1st app. there—Vining acted Harry Stanley in Paul Pry, which was an improvement—a lieutenant in the navy ought not to have been acted by a woman.

18. Intrigue. Ellen = Mrs. Waylett :—with Review. Caleb Quotem = J. Reeve : Phœbe = Mrs. Waylett.

19. Matrimony, with Youth, Love, and Folly.

20. Three Weeks after Marriage. Lady Racket = Mrs. Waylett, 1st time :—with, not acted 15 years, Mrs. Wiggins. Old Wiggins = J. Reeve, 1st time.

21. Match-Making, and Sleeping Draught.

25. Sleep Walker. Somno = J. Reeve : Sir Patrick Mac Guire = Vining.

27. Rival Soldiers. Nipperkin = J. Reeve.

28. Gay Deceivers. Nehemiah Flam = J. Reeve.

May 4. Village Lawyer. Scout = J. Reeve.

16. Wedding Day. Lady Contest = Mrs. Pindar from York.

18. Turnpike Gate. Crack = J. Reeve.

31. Bon Ton. Sir John Trotley = Williams : Lord Minikin = Vining : Davy = J. Reeve : Miss Tittup = Mrs. Pindar :—with Mayor of Garratt. Major Sturgeon = J. Reeve.

June 10. Paul Pry. Paul Pry had been acted every night this season—it was acted on the whole about 114 times.

12. Never acted, 'Twixt the Cup and the Lip. Simon Pengander = Liston: Jack Larkins = Vining: Allright = Williams: Mandeville = Raymond: Dr. Dunderhead = Younger: Mrs. Wagstaff = Mrs. C. Jones: Mrs. Freeman = Mrs. Glover: Nanny = Mrs. T. Hill: Charlotte = Miss A. Jones:—this F. was acted 18 times—it seems not to have been printed.

24. Paul Pry. Col. Hardy = W. Farren, 1st app. this season.

26. Clandestine Marriage. Lovewell = Cooper: Sir John Melvil = P. Farren: Brush = Vining, 1st time.

27. Poor Gentleman. Frederick = Vining: Sir Robert Bramble = W. Farren: Ollapod = J. Reeve, 1st time: Corporal Foss = Williams, 1st time: Miss Lucretia Mac Tab = Mrs. Glover, 1st time.

28. Married and Single, with Scape Goat.

29. Mrs. Pindar acted Lady Teazle.

30. Love and Gout. Sir Solomon Gander = J. Reeve: Young Ardent = Cooper:—see Sep. 23 1824.

July 1. John Buzzby—with Modern Antiques. Cockletop = W. Farren, 1st time:—and No Song, no Supper.

3. Actor of all Work, by J. Reeve.

8. Green Man. Mr. Green = W. Farren, 1st time: Crackley = Vining: Major Dumpling = J. Reeve:—with Children in the Wood. Walter = Cooper, 1st time: Apathy = Williams: Josephine = Mrs. Humby.

10. Beggar's Opera. Polly = Miss Forde from Dublin.

14. Never acted there, Clari. Rolamo = Osbaldiston from Norwich: Clari = Miss Forde: Vespina = Mrs. Humby.

28. Never acted, Thirteen to the Dozen. Knippen Clipper = Liston: Maurice Holster = J. Reeve: Heavysacks = Williams: Bridget = Mrs. Humby: Lilla = Miss P. Glover:—this musical F. was acted 23 times—it seems not to have been printed.

Aug. 12. Pigeons and Crows.

14. Never acted, Poor Relations, or Who's to Inherit? Mr. Oliver Frumpton = Liston: Hon. Mr. Mount Arlington = Vining: Edward Danvers = Raymond: Farmer Hunks = Lee: Andrews = Wilkinson: Hon. Mrs. Mount Arlington = Mrs. Glover: Mrs. Danvers = Mrs. Faucit: Emma = Miss P. Glover:—this F. was acted 17 times—it seems not to have been printed.

19. Sweethearts and Wives. Laura = Madame Vestris, 1st app. this season:—with Tom Thumb. Tom Thumb = Master Saunders: King Arthur = W. Farren: Grizzle = J. Reeve: Dollalolla = Mrs. Humby:—Master Saunders had acted at Bath.

Sept. 9. Exchange no Robbery, with Midas, by W. Farren.

13. Never acted, Pong Wong. Pong Wong = Liston: Ting Ting = Vining: Bo He = Wilkinson: Oali = Madame Vestris:—this Chinese Extravaganza was not acted a second time.

18. Liston's bt. Fish Out of Water, with Hypocrite. Charlotte = Mrs. Waylett:—and 'Twixt the

Cup and the Lip—in the course of the evening, an address by Liston in the character of Paul Pry.

19. Killing no Murder. Buskin = J. Reeve.

20. W. Farren's bt. Quite Correct, and Paul Pry.

23. Road to Ruin. Goldfinch = Vining.

26. Never acted, Peter Smink, or Which is the Miller. Peter Smink = J. Reeve: Hantz (the Miller) = Wilkinson: Chevalier Bayard = Gallott: Commandant = Williams: Eugene = Raymond: Ninette = Madame Vestris:—acted 6 times—this is a poor F. in one act—it seems not to have been printed.

28. For bt. of Vining, and Miss George. Fontainbleau. Lackland = Vining: Squire Tallyho = Wilkinson: Sir John Bull = Williams: Lady Bull Mrs. Glover, 1st time: Miss Dolly Bull = Mrs. Humby: Rosa = Miss George: Celia = Madame Vestris, 1st and only time:—with Hunter of the Alps. Felix = Vining: Rosalvi = Cooper: Genevieve = Miss George.

29. Duenna. Isaac = Wilkinson: Louisa = Mrs. Waylett.

Oct. 2. Belle's Stratagem. Doricourt = Cooper: Flutter = Vining.

3. Rivals. Acres = J. Reeve:—with Epaulette.

4. Spoil'd Child. Little Pickle = Master Saunders:—with As you like it. Touchstone = Wilkinson, 1st time: Jaques = Cooper:—and Agreeable Surprise. Lingo = J. Reeve.

5. My Grandmother. Dicky Gossip = J. Reeve.

10. Rivals. Acres = W. Chapman, 1st app. there.

18. Jealous Wife. Oakly = Cooper: Lord Trinket = Vining.

20. Love a-la-Mode. Sir Archy = Williams: Squire Groom = Vining:—not repeated.

Nov. 2. Never acted there, John of Paris. John of Paris = Vining: Pedrigo Potts = Liston: Princess of Navarre = Miss Forde: Olivia = Madame Vestris, 1st time: Rosa = Mrs. Waylett.

6. For bt. of Madame Vestris. She Stoops to Conquer. Miss Hardcastle = Madame Vestris, 1st time:—with Wedding Day, and John of Paris.

15. (Last night) Paul Pry.

BATH 1825-1826.

Nov. 7. Mathews at Home—on this night he gave his Trip to America, &c.

9. Youthful Days of Mr. Mathews.—Mathews was exquisite in his Imitation of Macklin—and good as Suett—his Imitation of Bensley and Kemble was bad—he told a foolish story about Bensley and Kemble.

19. The first regular play.

21. Othello = Kent: Æmilia = Mrs. Bailey.

—. Ducrow and his Horses performed 6 times—Sapio acted 7 times—Master Burke 5.

Dec. 12. Mountaineers. Octavian = Perkins.

14. Paul Pry. Paul Pry = Woulds: Col. Hardy = Bellamy: Mrs. Subtle = Mrs. Bailey:—she acted this part very well.

17. Macbeth = Perkins: Lady Macbeth = Mrs. Bailey.

21. Kent acted Reuben Glenroy for his bt.

26. James Vining made his 1st app. in Rolla—a part for which his slight figure disqualified him—he acted George Barnwell much better on the following night.

—. Miss Paton acted 3 nights.

Jan. 11. Macready acted Macbeth.

13. Macready acted Virginius.

14, 16 and 18. Macready acted William Tell.

20 and 21. Macready acted Macbeth and William Tell.

28. Der Freischutz. Casper = J. Vining.

Feb. 1, 2, 3. Liston acted Paul Pry.

13. Belle's Stratagem. Letitia Hardy = Miss Foote—she was cruelly used—the opposition proceeded from 3 or 4 persons in the Pit, and some fellows in the gallery—the Boxes were unusually full of Ladies—all the Gentlemen applauded strenuously—nothing could be heard when Miss Foote was on the stage.

14. As you like it. Jaques = J. Vining: Rosalind = Miss Foote:—the opposition was renewed, but it soon subsided—the fuss which at this time was made about Miss Foote was ridiculous—she was a very pretty woman and a very pleasing actress, but

would never have travelled about as a *Star*, if it had not been for circumstances totally unconnected with the stage——Miss Foote's other characters were — Lady Teazle — Variella — Violante — Maria Darlington — Miss Hardcastle — Annette in Magpie — Beatrice — Clari — Juliana in H. M. — Clara in Matrimony — Roxalana.

March 4. Bellamy's bt. Jealous Wife, and Hunter of the Alps—Warde acted Oakly, and Rosalvi.

6. Miss E. Tree's bt. C. Kemble acted Lovemore, and Charles 2d.

11. Miss Carr's bt. Bride of Lammermoor—this piece in 4 acts, was Scott's novel badly dramatized—it was said in the bill to have been acted at Edinburgh with great applause.

April 3 and 5. Young acted Hamlet and Lear.

7. Young acted Iago—he was very good in the soliloquies—in the 3d act—and when he had killed Æmilia—he had generally a downcast look, when not with Roderigo—with Roderigo he was, perhaps, sometimes too comic—on the whole he was very inferiour to Cooke in conception and execution.

8 and 10. Young acted Penruddock and Macbeth.

12 and 14. Young acted Sir Pertinax, and Brutus.

15. Young's bt. Stranger, with Blue Devils, and Jew and the Doctor. Young acted the Stranger, Megrim, and Abednego.

24. Faustus. Faustus = J. Vining: Mephistophiles = Bellamy: Wagner = Woulds:—Bellamy acted very well—in the 3d scene of the 1st act, Woulds had to say— "Brutes, *per Jovem*"—he took it into his

head, that *Brutes* was a Latin word, and pronounced it as two syllables—he persisted in this ridiculous blunder till the 2d season, and perhaps longer.

28. As Mrs. Windsor was acting in False and True, she was seized with an apoplectic fit—she was on the stage, and had just time to desire Mrs. Woulds to get her a chair—she died within 30 hours.

May 5. Floating Beacon, or the Norwegian Wreckers. Junk = Woulds : Mariette = Mrs. Bailey : —this is rather an interesting Melo-drama, in 2 acts —it was written by Ball, and brought out at the Surrey theatre April 19 1824—Ball, in his advertisement says, that it had been acted upwards of 50 times—the original cast was—Angerstoff (captain of the Beacon) = H. Kemble : Junk (a British sailor) = Gallot : Frederick (brought up by Weignstadt—in love with Christine) = Rowbotham : Weignstadt (an old fisherman) = Loveday : Mariette (the woman of the Beacon) = Mrs. W. Clifford : Christine (daughter to Weignstadt — in love with Frederick) = Miss Healy :—— Frederick sets off in a boat for the Eagle sloop—the boat is upset—Frederick swims to the Floating Beacon—Angerstoff and his two companions are in the habit of killing any single person who may chance to come on board of their vessel—Mariette warns Frederick of his danger—she proves to be his mother—at the conclusion, Junk and a party of sailors rescue Frederick—they shoot Angerstoff and his companions.

8. Montague's bt. Man and Wife—with, Where shall I Dine?—and Anaconda, the Terrific Serpent

of Ceylon—this piece came out at one of the Minor theatres—Montague acted Charles Austencourt and Sponge.

24 and 26. Macready acted William Tell, and Rob Roy.

27. Macready's bt. William Tell, with Matrimony. Delaval = Macready: Clara = Miss E. Tree.

Miss E. Tree was engaged at D. L. in Sep.—this at first seemed no great loss to the Bath audience, but it proved otherwise.

REYNOLDS—KELLY—AND O'KEEFFE.

Frederick Reynolds published his Life and Times in 2 vols. 8vo. 1826—he has inserted a good deal of trash in them, but on the whole they are entertaining—the manner in which he speaks of himself does him credit—the theatrical information, which he gives us, is always pleasant, and sometimes important.

Michael Kelly published his Reminiscences in 2 vols. small 8vo. 1826—as he was a singer, his

Reminiscences relate chiefly to Operas—but he gives us some valuable theatrical information—his work on the whole is entertaining and well put together—Kelly was a good singer, but a bad actor—he died not long after the publication of his Reminiscences.

The following anecdote was told by Kelly to a gentleman with whom he was intimate — some woman came out at one of the Minor theatres—she went abroad with her keeper—was taught to sing—and wanted, on her return to England, to appear as a native Italian at the Opera—Kelly, as director of the Opera-house, went to hear her sing—he thought that he recollected something of her voice and features, but could not be certain for some time—at last he was satisfied in his own mind—she had positively said that she did not understand a word of English—Kelly was determined to bring this matter to the test—and, for that purpose, he pronounced, clearly and distinctly, a certain word of two syllables—she stared at him, and he repeated the word—this knocked her up, and she exclaimed, "O you devil, you have found me out."

John O'Keeffe published the Recollections of his Life, in 2 vols. 8vo. 1826—his work is entertaining, but not so well arranged as it might have been—he gives us much information, both as to the English and Irish stage—the detail of his rambles in Dorsetshire is very tiresome—he is not so accurate as he should have been—for instance, he says (vol. 2 p. 294) that Harris offered Lewis a certain engagement, and all the deceased Woodward's characters——Lewis went to C. G. in

1773-1774—at which time Woodward was alive, and likely to live—besides, some of Woodward's parts were totally out of Lewis' line.

D. L. 1826-1827.

Sept. 23. Wonder. Felix = Wallack: Gibby = J. Russell, 1st time: Violante = Miss Ellen Tree from Bath, 1st app. there: Flora = Mrs. Davison, 1st time:—with Marriage of Figaro. Susanna = Miss A. Tree from Bath, 1st app. there.

26. Knights of the Cross, in 2 acts.

28. Rivals. Faulkland = Bennett, 1st time: Sir Lucius = Burke from Dublin, 1st app. there.

30. Wonder. Col. Briton = Hooper from Liverpool, 1st app. there:—with Roland for an Oliver. Fixture = L. Thompson from York, 1st app. there.

Oct. 3. Romeo and Juliet. Romeo = Southwell from Dublin, 1st app. there: Mercutio = Hooper: Juliet = Mrs. W. West.

5. Belle's Stratagem. Sir George Touchwood = Cooper, 1st app. there for 3 years: Saville = Ben-

nett, 1st time: Letitia Hardy = Miss E. Tree: Mrs. Racket = Mrs. Davison.

7. Heir at Law. Dick = Hooper: Zekiel = Edwin from Nottingham, 1st app. there: Kenrick = Burke: Cicely = Miss Kelly.

9. Pizarro. Rolla = Wallack: Alonzo = Cooper: Pizarro = Bennett, 1st time: Orozembo = Archer: Las Casas = Pope: Elvira = Mrs. Mac Gibbon, 1st app. there for 5 years: Cora = Mrs. W. West: — with, never acted, White Lady, or the Spirit of Avenel—Harley – Horn — Archer — O. Smith — J. Russell—Miss Kelly—Miss Graddon — and Miss I. Paton—this Musical Romance was acted 9 times — it seems not to have been printed.

14. Joseph Surface = Cooper: Lady Teazle = Miss E. Tree.

16. Der Freischutz, 109th time.

17. Will, revived. Sir Solomon Cynic = Dowton: Howard = Wallack: Mandeville = Cooper: Veritas = Browne: Albina = Miss E. Tree:—acted 4 times.

18. Town and Country. Reuben Glenroy = Wallack: Plastic = Browne: Cosey = Dowton: Capt. Glenroy = Southwell: Hawbuck = Edwin: Hon. Mrs. Glenroy = Mrs. Davison, 1st time: Rosalie Somers = Miss E. Tree.

19. Jane Shore. Hastings = Wallack: Dumont = Cooper: Gloster = Bennett: Jane Shore = Miss E. Tree: Alicia = Mrs. Bunn: — acted 3 times.

21. Devil's Bridge. Lauretta = Miss Kelly.

25. Guy Mannering, and Innkeeper's Daughter.

31. Never acted, Two Houses of Granada. Don Carlos = Braham: Don Guzman = Dowton: Sancho

= Harley: Don Christoval = Horn: Comte Valentine = Pope: Gil Polo = Browne: Diego = Tayleure: Donna Julia = Mrs. W. Geesin, late Miss R. Corri: Donna Maria = Miss Graddon: Jacinta = Miss Cubitt — this Comic Opera, in 3 acts, was acted 11 times—it seems not to have been printed— it is said to have been peculiarly stupid.

Nov. 6. Richard 3d. Richard = Wallack: Richmond = Cooper: King Henry = Archer: Buckingham = Bennett: Queen = Mrs. Mac Gibbon: Lady Anne = Mrs. W. West: — Younge acted Tressel — at this theatre they had, very properly, not adopted Kemble's arbitrary change of the name of Tressel to Sir William Brandon.

9. Hotspur = Wallack: Prince of Wales = Cooper.

10. Never acted, Trip to Wales. Sir Morgan Jones (an enthusiastic admirer of Shakspeare) = Dowton: Janus Pilkins (servant to Sir George) = Harley: Sir George Stanley = Younge: Frank (his younger brother) = Hooper: Peter Peppercorn (Sir Morgan's under gardener) = Edwin: Ellen (daughter to Sir Morgan) = Miss Graddon: Jenny Williams (her maid) = Miss A. Tree: Peggy Wilkins = Mrs. Orger—acted twice—Sir Morgan wants his daughter to marry Sir George — she is in love with Frank Stanley—Pilkins assumes a demure appearance—he gets drunk, and acknowledges that the late Sir George Stanley's will had been made in a fraudulent manner — Sir George attempts to carry off Ellen — Frank rescues her — Sir Morgan consents to the union of Frank and Ellen—this F., with songs, was written by Parry—it is a poor piece.

13. Douglas. Young Norval = Wallack: Old

Norval = Cooper: Glenalvon = Bennett: Lord Randolph = Archer: Lady Randolph = Mrs. W. West

16. Cymbeline. Posthumus = Cooper: Imogen = Miss E. Tree.

18. Amphitryon, revived, in 2 acts. Jupiter = Cooper: Sosia = La Porte, his 1st app. in the English Drama: Mercury = Harley: Amphitryon = Archer: Graspus = W. Bennett: Alcmena = Mrs. W. West: Phædra = Mrs. Davison — acted 8 times — so good a Comedy as Amphitryon ought not to have been cut down to a Farce—the change of name from Gripus to Graspus was absurd.

21. Duenna—— 22. Road to Ruin.

24. Busy Body. Marplot = Harley: Sir Francis Gripe = Dowton: Sir George Airy = Cooper: Charles = Wallack: Miranda = Miss E. Tree: Patch = Miss Kelly: Isabinda = Mrs. Yates—acted twice.

25. Merry Wives ——. 29. Castle of Andalusia.

Dec. 2. Never acted, White Lies, or the Major and the Minor. Ensign Frank Merriton (under the assumed name of Woodville) = Wallack: Major Sir Charles Merriton (his elder brother) = Cooper: Barnaby Brilliant = Harley: Joe Muzzy = W. Bennett: Forage = J. Russell: Constantia = Mrs. Yates: Mademoiselle Torquoise = Mrs. Orger: Kitty Mum (servant to Frank and Constantia) = Miss Nicol — acted 9 or 10 times—Frank Merriton and Constantia had been married about a fortnight — she had made him a present of a valuable brooch, which she had bought of Brilliant — he makes her a present of a necklace, which he had bought of Torquoise—Torquoise insists on payment — Frank gives her the

brooch, as he has no money — Constantia gives Brilliant the necklace for the same reason — Frank says that the brooch is gone to be mended — Constantia says that the necklace is in her dressing-room —Sir Charles falls in love with Constantia, without knowing who she is — he writes to her, and she answers his letter, as a single woman who cannot marry without her brother's consent—Frank Merriton and Barnaby Brilliant are arrested, and carried to a Lock-up House — of which Joe Muzzy is the turnkey — improbable mistakes ensue — at the conclusion, the Major promises to pay the debts of his brother, who is a Minor — this is a moderate F. by Lunn—he evidently represents Frank Merriton as a Minor, for the sake of his 2d title—he ought to have known that a Minor cannot be arrested for debt—Paley justly observes, that *White Lies* always introduce others of a darker complexion.

7. Siege of Belgrade —— 9. Malvina.

11. Brutus. L. J. Brutus = Wallack : Titus = Cooper : Tullia = Mrs. Mac Gibbon.

13. Henri Quatre, with, never acted, Lottery Ticket, and the Lawyer's Clerk. Capias (a village lawyer) = W. Bennett : Wormwood (his Clerk) = La Porte : Charles (in love with Susan) = Hooper : Susan (servant to Capias — in love with Charles) = Mrs. Orger : Mrs. Corset (a stay-maker) = Mrs. C. Jones : — acted 15 times — Capias and Wormwood had each of them bought a Lottery Ticket — Susan had a ticket given to her—the tickets of Capias and Wormwood prove blanks—Susan's ticket is drawn a prize of £5000—Capias offers to marry Susan on the supposition that she has £5000—Susan says that she

had given Mrs. Corset the ticket to pay her bill — Capias deserts Susan, and wants to marry Mrs. Corset — Mrs. Corset says that she has sold the ticket to Charles—at the conclusion, Charles marries Susan—Capias marries Mrs. Corset — this is a poor F., in one long act — it is not said in the titlepage by whom it was written.

18. Hypocrite. Charlotte = Miss E. Tree.

20. Rob Roy, and Deaf as a Post.

22. Exchange no Robbery, and Killing no Murder.

26. Barbarossa, revived. Achmet = Wallack: Barbarossa = Archer: Othman = Cooper: Sadi = Southwell: Zaphira = Mrs. W. West: Irene = Miss I. Paton—acted but once.

27. Never acted, Murdered Guest — Cooper — Bedford — Edwin — Mrs. W. West — this serious Drama, in 2 acts, was acted twice — it seems not to have been printed.

Jan. 4. Never acted there, Lady of the Lake. Fitz-James = Cooper: Rhoderick Dhu = Wallack: Douglas = Thompson: Malcolm Græme = Southwell: Brian = Archer: Allan Bane = Younge: Malise = Webster: Murdoch = O. Smith: Ellen = Miss E. Tree: Blanch = Miss I. Paton: Lady Margaret = Mrs. Knight—acted but once.

8 and 11. Kean acted Shylock, and Othello.

15 and 22. Kean acted Richard 3d.

23. Never acted, my Best Friend, or £277 7s. 7d. Holdfast (a bailiff) = La Porte: Major Belcour = Cooper: Old Belcour = W. Bennett: Old Scrapely = Gattie: Frederick Scrapely = Hooper: Tommy = Comer: Ellen Scrapely = Miss Smithson: Jenny =

Miss Nicol :— this piece, in one act, was acted twice —it seems not to have been printed.

25. Cooper acted Wellborn in New way.

27. Never acted, Englishman in India. Sir Matthew Scraggs = Dowton : Tom Tape (a tailor) = Harley : Col. Oswald = Cooper : Count Glorieux (a Frenchman) = Gattie : Capt. Tancred (in love with Gulnare) = Braham : Capt. Dorrington = Bedford : Mirza (an Indian chief) = Wallack : Lady Scraggs (wife to Sir Matthew) = Mrs. Davison : Miss Sally Scraggs (his niece) = Miss Kelly : Gulnare (an Indian lady of rank) = Miss Stephens : Poplin (woman to Lady Scraggs) = Miss I. Paton—acted 13 or 14 times—Sir Matthew Scraggs had made a large fortune in India—he is so far from being ashamed of his low origin, that he glories in it — Lady Scraggs boasts of her family, tho' in reality her father was only a glazier — Sally Scraggs had been in India about 6 weeks — before she left England, she had been very fond of private acting, and had fallen in love with Augustus Portarlington—at the opening of the play, Tom Tape arrives in India— before he left England, he had been very fond of private acting, and had fallen in love with Celestina Beverley — he is recommended to Sir Matthew as a tailor — Count Glorieux is in love with Miss Scraggs—a letter from him to her is given to Lady Scraggs by mistake — Glorieux makes Lady Scraggs a visit, not intentionally, but with the view of meeting Miss Scraggs—on the approach of Sir Matthew, Lady Scraggs wants Glorieux to jump out of a window to save her reputation—he refuses—but, at the suggestion of Poplin, he agrees to change clothes with Tape—Sir Matthew

takes Glorieux for a tailor, and Tape for the Count —when Sally Scraggs and Tape meet, she discovers that the supposed Augustus Portarlington is only Tom Tape—he discovers that Celestina Beverley is Sally Scraggs—they renew their attachment, and, at the conclusion, are married — Tape proves to be Lady Scraggs' nephew—the other part of the piece is serious—several years before it begins, Gulnare had been put into the hands of Oswald—she was then a child, and he had left her under the care of Sir Matthew — on Oswald's return to India, Gulnare had become a woman — he falls in love with her — she falls in love with him — Oswald fancies her to be in love with Tancred, and proposes to resign her to him—she makes her escape with Mirza, to avoid an union with Tancred—at the conclusion, Mirza proves to be the Indian Chief who had placed Gulnare under Oswald's protection — Oswald and Gulnare are united — see Love in the East, D. L., Feb. 25, 1788—this Op., in 3 acts, was written by Dimond—it is so good a piece, that it ought to have been brought out as a regular play—it is not printed, the author having sold the copyright to the theatre — in the 1st act, Tom Tape sings a very laughable song about some Rooks.

29. Macbeth. Macbeth = Kean : Macduff = Wallack.

Feb. 1. Hamlet. Hamlet = Kean : Ghost = Cooper.

5. Kean acted L. J. Brutus.

13. Miss E. Tree acted Miss Hardcastle.

15. *Shakspeare's* King Lear. Lear = Kean :

Aranthe = Miss Nicol—Kemble had changed Arante to Aranthe.

19. Stranger. Stranger = Kean: Mrs. Haller = Miss Brothers, her 1st app.: Countess Wintersen = Mrs. Yates.

22. Miss Brothers acted Desdemona, her 2d app.

23. All the World's a Stage. Kitty Sprightly = Mrs. Yates.

March 1. Never acted, Trial of Love. Salvator Rosa = Wallack: Antonio = Liston: Count Orio = Cooper: Duke D'Arcos = Thompson: Marquis Grimani = Gattie: Alfani = Browne: Sanvitali = Southwell: Guiseppe = O. Smith: Angela = Mrs. Yates: Marina = Miss E. Tree: Julietta = Miss Pincott: Stella = Miss Smithson: Laurina = Miss Nicol:—this C. was acted but once—it seems not to have been printed.

3. Never acted there, X. Y. Z. Neddy Bray = Liston: Capt. Galliard = Hooper: Roscius Alldross = Tayleure: Grubbleton = Gattie: Ralph Hempseed = Edwin: Dora Mumwell = Mrs. C. Jones: Maria = Miss Smithson.

10. Never acted, Comfortable Lodgings, or Paris in 1750. Sir Hippington Miff (an English traveller) = Liston: Rigmarole = Harley: Capt. Bonassus = W. Bennett: Bombardier Babillard = O. Smith: Monsieur de Caché (of the police) = Browne: Roué = Archer: Dorville = Southwell: Madame Pelagie Bonassus = Mrs. C. Jones: Antoinette = Miss Pincott:—this F., in 2 acts, was acted 13 times—it seems not to have been printed.

26. Castle Spectre. Osmond = Wallack: Hassan = Cooper.

27. Slave. Gambia = Cooper: Fogrum = Liston.

April 3. Day after the Wedding. Col. Freelove = Hooper: Lady Elizabeth Freelove = Miss E. Tree.

7. Never acted, The Two make a Pair, or Manœuvring. Spruce (servant to Whimsey, and formerly servant to Random) = La Porte: Col. Random = Cooper: Lieut. Talbot (in the same regiment) = Hooper: Whimsey (a match-maker) = W. Bennett: Clarissa (his niece—a widow) = Mrs. Yates: —acted 9 times—Whimsey invites Talbot to his house, with a design that he should marry Clarissa —Random passes himself on Whimsey for Talbot— Talbot arrives—Spruce, who had been bribed by his former master, manœuvres to prevent Random and Talbot from meeting—when they do meet, Talbot turns the tables on Random—he pretends to be Col. Random, and treats the supposed Lieutenant with the authority of a superiour officer—Random acknowledges the truth—and the piece concludes with the union of Talbot and Clarissa—this C., in one long act, was taken from the French, and adapted to the English stage by Raymond—it is a pretty good piece, but it might be shortened to advantage.

16. Hypocrite, with, never acted, Boy of Santillane, or Gil Blas and the Robbers of Asturia. Gil Blas (in love with Donna Mensia) = Miss Kelly: Andrew Corcuelo (landlord of the Golden Flask) = Harley: Gil Perez (uncle to Gil Blas) = Hughes: Don Martin de Mosquera (father to Donna Mensia) = Younge: Alvarez (captain of the Holy Brotherhood) = C. Jones: Donna Mensia (in love with Gil Blas) = Miss Pincott: Brunetta (wife to Corcuelo) = Mrs. C. Jones:—Banditti—Capt. Rolando =

Wallack: Despardo and Malvolex (his lieutenants) = Cooper and O. Smith: Domingo (the negro) = Webster: Leonarda (the cook) = Mrs. Harlowe:— acted 23 times—this Romantic Drama, in 3 acts, was written by Macfarren—it is a moderate piece, much better calculated for representation than perusal—it is founded on the novel of Gil Blas, but with considerable alterations — Gil Blas falls into the hands of the Robbers, and is carried to their cave—he pretends to join them—they attack the carriage of Don Martin—Rolando interferes to save Don Martin, and is stabbed by Despardo — Gil Blas escapes—Donna Mensia is seized, and confined in the cave—Rolando tells Gil Blas of a secret passage to the cave, known only to himself—Gil Blas goes back to rescue Donna Mensia—he effects his purpose in part—they appear at a grating—Alvarez lights a train which burns slowly across the stage—Gil Blas and Donna Mensia are in great danger—Rolando makes a desperate effort to pull the ring of the grating—the grating flies open—Gil Blas and Donna Mensia escape—the explosion of a mountain takes place—the Robbers are buried in the ruins.

18. Never acted, Fast and Slow. Mr. Pertinax Prompt = Dowton: Mr. Tristram Tardy = Liston: Charles Tardy = Cooper: Glib = Browne: Garnish = Gattie: Simon = J. Russell: Capias = C. Jones: Mrs. Tardy = Mrs. Davison: Caroline = Miss Smithson: Mad'moiselle Falbala = Mrs. Orger:— this C. in 3 acts, was acted twice—it seems not to have been printed.

27. La Porte's bt. Lord of the Manor. Young

Contrast = Browne : La Nippe = La Porte, 1st and only time : Moll Flagon = Mr. Liston.

May 1. Never acted, Turkish Lovers—Turks—Selim Damelic = Braham : Harraly = Horn : Albazzor = Yarnold : Zaida = Mrs. W. Geesin :—Italians—Signior Geronio = J. Russell : Kaaba = Bedford : Pepino = Harley : Lucetta = Miss Kelly : Florella = Miss Fanny Ayton : Clara di Lorenzo = Miss Pincott : Rosalie di Lorenzo = Miss Smithson :—this Op. was acted 10 times—it seems not to have been printed.

18. Wallack's bt. Never acted there, My Aunt Dashall = Wallack : Rattle = Harley.

21. Never acted, Ben Nazir, the Saracen. Munuza Ben Nazir (a Saracen chief—governour of Catalonia) = Kean : Charles (sovereign of France) = Wallack : Eudes (Duke of Aquitaine) = Cooper : Clotaire (a priest) = Pope : Mervan (a Saracen general) = Archer : Emerance and Bathilda (daughters to Eudes) = Mrs. W. West and Miss Smithson : —acted but once—Ben Nazir and Charles are in love with Emerance—Eudes had promised her to Ben Nazir, but on finding that she is attached to Charles, he revokes his promise—Ben Nazir gets Eudes into his power by treachery—Emerance, to save her father's life, and to regain his liberty, consents to marry Ben Nazir — Charles visits her as a messenger from Eudes—he is suspected for a spy, and put into prison—in the 4th act, Ben Nazir is told that his prisoner is Charles—he orders him to be securely, but honourably guarded—in the 5th act, he suffers Charles to go to Emerance's apartment—

he follows him thither—Emerance dies, having previously swallowed poison—Eudes and his followers enter from a subterraneous passage — Ben Nazir stabs himself——this is an indifferent T. by Grattan —the plot seems to have been borrowed from a French poem, or romance—see the preface—it has however some foundation in history—Gibbon, in the 52d chapter of his Roman Empire, says—" Munuza, " a Moorish chief, had accepted the alliance of the " Duke of Aquitain, and Eudes, from a motive of pub- " lic or private interest, devoted his daughter to the " embraces of the African * * Munuza was slain in " the mountains, and his widow was sent a captive to " Damascus"—Charles wasMayor of the Palace to the nominal King of France—he gained a decisive victory over the Saracens—the epithet of *Martel*, the *Hammer*, which has been added to his name, is expressive of his weighty and irresistible strokes—but in the play, he is represented rather as a lover than as a warriour—between the 4th and 5th acts, he has an opportnnity of making his escape, but he declines to embrace it, as he is more anxious about the fate of Emerance than about the fate of France—— Grattan, in his preface, says—" of several hundred " lines contained in the part of Ben Nazir, Kean did " not most assuredly, deliver 50 altogether, and but " few of those correctly."

23. Miss Kelly's bt. Fontainbleau, revived. Lackland = Wallack : Tallyho = Harley : Lapoche = Gattie : Sir John Bull = Dowton : Col. Epaulette = Browne : Dolly Bull = Miss Kelly :—with, not acted 7 years, Magpie. Blaisot = La Porte : Farmer

Gervas = Cooper: Richard = Wallack: Isaac = Browne: Annette = Miss Kelly.

29. Harley's bt. Duenna. Isaac = Miss Clara Fisher: Carlos = Miss Love: Duenna (positively for that night only) = Mr. Harley: — with My Country Cousin—and Paul and Virginia. Paul = Miss Love: Dominique = Harley:—My Country Cousin was the Actress of all Work with a new name — Miss Clara Fisher acted her usual characters.

June 4. Bertram, revived. Bertram = Kean Prior = Cooper: St. Aldobrand = Archer: Imogi = Mrs. Bunn:—not repeated.

5. Braham's bt. English Fleet. Mainmast Dowton:—with Mayor of Garratt. Major Sturge = Dowton: Jerry Sneak = Harley.

7. Kean acted Iago, 1st time for 6 years.

8. For bt. of Miss Stephens. Love in a Villag Hodge = Harley, 1st time: — Rosetta = Mis Stephens.

22. Man and Wife. Charles Austincourt = Cooper: O'Dedimus = Edwin: Helen = Miss E. Tree:—rest as June 18, 1824.

26. For bt. of Cooper, and Miss Smithson. Iron Chest. Sir Edward Mortimer = Kean: Wilford = Cooper: Helen = Miss Smithson: Judith (for that night only) = Mrs. Bunn: — with My Country Cousin, and Blind Boy. Edmund = Miss Clara Fisher, positively her last appearance previous to her departure for America.

30. (Last night) Spring's bt. Not acted 10 years, Honey Moon. Duke Aranza = Wallack: Rolando = Cooper: Jaquez = Harley: Lampedo = J. Russell: Juliana = Miss Lawrence from Norwich: Volante =

Miss Kelly : — with Is he Jealous ? Belmour = Wrench, 1st app. there for 10 years : Mrs. Belmour = Miss Lawrence : Harriet = Miss Kelly.

Wallack was Stage Manager this season — Price, from America, was the Lessee of the theatre.

Alexander Pope was not engaged after this season —he had been for several years one of the principal tragedians of C. G., but before he left the stage his powers of acting were greatly diminished — in his better days he had more pathos about him than any other actor. The author of the Strictures in 1795 says — " his person is showy and well formed, but " has not a manly appearance—his face possesses a " harmony of features which prepossesses one much " in his favour at first sight, but it wants expression " —there is a mellow richness in his voice superiour " to any other performer on the stage, but our ear is " often offended by a swell of utterance, and a simi- " larity of tones at the end of each period—his action " and deportment are in general easy and graceful."

Pope's characters—selection only.

C. G. 1784-1785. Oroonoko—Jaffier—Castalio—Phocyas—Horatio in F. P.—Othello.

1785-1786. Publius in Roman Father — Dumont —Biron—Pyrrhus in D. M. — Lord Townly — Varanes — Rhadamistus in Zenobia — Alexander the Great—Charles Euston in I'll tell you what.

1786-1787. Beverley in Gamester — Bassanio —

Lord Hardy in Funeral — * Haswell in Such things are—Wolsey—Lord Morelove in C. H.—Heartly in Guardian—Jachimo —Leontes—Frankly in S. H.

1787-1788. Romeo — Young Belmont in Foundling—Hotspur—Hastings— Leon — Young Mirabel —Philotas in G. D. — Young Norval—Arbaces in King and no King—Young Bevil—Osmyn in M. B.

1788-1789. Tancred — Werter in ditto—Clifford in Heiress.

1792-1793. Richmond—Evander — Athelwold in Elfrida—*Columbus in do.— Stranger in Douglas— * Irwin in Every one has his Fault — * Warford in How to grow Rich — Faulkland — Antipholis of Syracuse.

1793-1794. Macduff—King Lear—Oakly—Hamlet—Don Sebastian.

1794-1795. * Earl of Pembroke in England Preserved—Count of Narbonne — Petillius in Bonduca —* Mordent in Deserted Daughter.

1795-1796. Sciolto — Capt. Faulkner in Way to get Married—Ford—Sir Giles Overreach.

1796-1797. Mahomet—Aimwell—Cato.

1797-1798. Douglas in Percy — Barbarossa — Joseph Surface—Inkle.

1798-1799. * Frederick in Lovers' Vows—* Leonard in Votary of Wealth — * Henry in Count of Burgundy.

1799-1800. * Albert in Joanna — * Sir Philip Blandford—Honeywood in Good-natured Man.

1800-1801. St. Franc in Point of Honour — Essex.

D. L. 1801-1802. Lovemore.

1802-1803. Posthumus—De L'Epee in Deaf and

Dumb — * Gustavus Vasa in Hero of the North — Stranger in do.—Rolla.

1803-1804. Orsino in Alfonso — Darnley in Hypocrite.

1804-1805. Peregrine in John Bull.

C. G. 1805-1806. Pizarro—Henry 8th.

1806-1807. Villeroy—Ghost in Hamlet.

1807-1808. Austin in Count of Narbonne — Polixenes—Macbeth—* Count Valdestein in Wanderer —Aubrey in Fashionable Lover—Protheus in Two Gentlemen of Verona—Anthonio in M. of V.

1808-1809. * Count Ulrick in the Exile—Pierre.

D. L. 1812-1813. Iago.

1813-1814. Sir John Traffic in Riches.

1814-1815. Banquo—John of Gaunt in Richard 2d.

1815-1816. Baron Wildenhaim in Lovers' Vows —Mandeville in Will — Tamerlane — Reginald in Castle Spectre—* St. Aldobrand in Bertram.

1817-1818. * Cardinal Beaufort in Duke of York —Hubert in King John—Clytus.

1819-1820. Strictland in S. H.— King Henry 6th.

1820-1821. Friar Lawrence in Romeo — Kent in Lear—Casca in J. C.—Father Paul in Duenna.

1821-1822. Orozembo in Pizarro.

1822-1823. Duke Sen. in As you like it.

1823-1824. * Drusus in Caius Gracchus.

Hay. 1824. * Bickerton in Married and Single.

D. L. 1824-1825. King of France in King John.

1826-1827. Las Casas in Pizarro.

* *Originally.*

C. G. 1826-1827.

Sep. 25 and 29. Young acted Rollo, and Pierre.

27. Bold Stroke for a Wife.

Oct. 2. Julius Cæsar. Brutus = Young : Cassius = Warde, 1st time.

4. *Cibber's* Comedy of the Provoked Husband. Lord Townly = C. Kemble : Sir Francis = Fawcett : Manly = Serle : Count Basset = Baker : Squire Richard = Meadows : John Moody = Blanchard : Lady Townly = Miss Chester : Lady Wronghead = Mrs. Davenport : Lady Grace = Mrs. Faucit : Miss Jenny = Miss Jones : — with Castle of Sorrento. Blinval = Duruset : Governour = Power : Germain = Blanchard.

6. School for Scandal. Joseph = Warde.

11. Guy Mannering, with Scape-Goat.

16. Hamlet. Hamlet = Young : Laertes = Fitzharris : Horatio = Serle : Gravedigger = Bartley : Ophelia = Miss M. Glover.

18. Never acted, Green Room. Sir Peregrine Quixote = W. Farren : Torrid = C. Kemble : Sebright = Jones : Starling = Power : Wilmot = Bartley : Emily Musters = Miss M. Glover : Mrs. Carmine = Mrs. Gibbs :—this C., in 2 acts, was acted 4 times—it seems not to have been printed.

19. Stranger. Stranger = Young : Solomon = Bartley : Mrs. Haller = Mrs. Sloman.

21. Never acted, Peveril of the Peak. Sir Geoffry

Peveril = Fawcett: Julian Peveril = Sapio: Major Bridgenorth = Warde: King Charles 2d = Serle: Duke of Ormond = Fitzharris: Duke of Buckingham = Power: Countess of Derby = Mrs. Faucit: Lady Peveril = Mrs. Sloman: Alice Bridgenorth = Miss Paton: Fenella = Miss M. Glover: Deborah Dibbitch = Mrs. Gibbs:—this Op., in 3 acts, was acted 9 times—it seems not to have been printed.

26. Othello = Warde: Iago = Young: Cassio = Serle.

28. Never acted there, Amateurs and Actors. Mr. O. P. Bustle (a provincial manager, but engaged to superintend some private theatricals) = G. Penson: Jeoffry Muffincap (an elderly charity boy, let out as a servant) = Meadows: Wing (a poor country actor) = Power: Elderberry (a retired manufacturer, unacquainted with theatricals) = Bartley: Dulcet (a musical dramatic amateur) = Pearman: Berry = Ley: Timkins = Evans: Mrs. Mary Goneril (a strolling tragedy actress—really wife to Wing) = Miss Jones: Miss Mary Hardacre (ward to Elderberry) = Miss Henry:—acted about 4 times—Miss Hardacre elopes with Dulcet—Elderberry follows her to Bustle's lodgings—Bustle mistakes him for Berry—an actor whom he had engaged for the heavy business—at the conclusion, Dulcet and Miss Hardacre enter as married—this is a poor F. by Peake—it came out at the English Opera House Aug. 29 1818 — the original cast was — Bustle = Harley: Muffincap = Wilkinson: Wing = Wrench: Elderberry = Bartley: Dulcet = Pearman: Berry = Richardson: Timkins = Huckel: Mrs. Mary Goneril = Mrs. Pincott: Miss Mary Hardacre = Miss

Love : — Peake in his advertisement returns his thanks to George Bartley Esquire—John Pritt Harley Esquire—Benjamin Wrench Esquire—W. P. Pearman Esquire—James Wilkinson Esquire—and to *Mr.* Huckel—to this unfortunate man, whom he has so ignominously distinguished from his Brothers of the Sock, he wishes better parts—he should have added, and the dignity of an Esquire in future—there is a print of Wilkinson in Geoffry Muffincap—the likeness is a very good one.

31. Never acted, Returned "Killed." Baron Von Lindorf (major of hussars, in the service of the King of Prussia) = W. Farren : Ernest Lindorf (his nephew—in love with Victorine) = Serle : Raubvogel (Ernest's attorney) = Meadows : Joseph (steward to the Baron) = Blanchard : Capt. Brumenfeld = Egerton : Milligan (an Irish sergeant) = Power : Frederick the Great = Chapman : Victorine (the intended bride of the Baron—but in love with Ernest) = Miss Henry : Madame Lisberg (her mother) = Mrs. Weston : —acted 21 times—an engagement had taken place between the Prussians and Hungarians—the Baron was wounded—he had been Returned in the gazette as "Killed"—at the opening of the piece, he had recovered from his wounds—he comes to his house, and enjoins Joseph not to say that he is alive—the reason is this—the Baron had been stationed, with a body of cavalry under his command, at a certain spot, with orders not to move from it—on seeing the Prussian centre give ground, he had dashed into the heart of the battle, and turned the fortune of the day—he knows that the victory was owing to himself and his hussars—but he greatly

doubts whether Frederick will think even that a sufficient excuse for breach of orders—Ernest arrives to take possession of the Baron's estate as his heir—the uncle and nephew are not personally known to each other—the Baron is suspected of being an impostor—a body of soldiers are quartered at his house, so that he cannot make his escape—in the last scene, Frederick says that Major Lindorf had been returned "killed" in the gazette, and that he does not carry his resentment beyond the grave—he then gives the Baron a Colonel's commission—the Baron resigns Victorine to Ernest—this is a good piece in 2 acts—Planché says that it is a free translation from the French, but with a conclusion totally different.

The Major's conduct at the battle reminds one of that of Philopœmon on a similar occasion—Philopœmon had been stationed with the Achæans and other troops under the command of the officers of Antigonus—they had been ordered not to move till they should receive the appointed signal—Philopœmon saw an opportunity of attacking the enemy to great advantage—he endeavoured to persuade the officers of Antigonus to make the attack—they at first refused—but he prevailed on his own countrymen to follow him—and the other troops were in a manner forced to do so—the result was what Philopœmon foresaw it would be—after the victory was gained, Antigonus asked his officers, why they had moved without orders?—they laid the blame on Philopœmon—Antigonus said with a smile, "that young "man has done the work of a great general." *(Plutarch.)*

Nov. 1. Clari and Charles the 2d.

4. Never acted, Foscari. Doge of Venice = Young: Francesco Foscari (his son—general of the Venetians) = C. Kemble: Count Erizzo (their enemy) = Warde: Cosmo (friend to Francesco) = Serle: Donato (father to Cosmo and Camilla) = Egerton: Count Zeno (friend to the Doge) = Horrebow: Celso = Fitzharris: Camilla = Mrs. Sloman: Laura (her cousin) = Miss Henry:—acted 15 times—Francesco and Camilla are mutually in love, and betrothed—Erizzo hires Celso to murder Francesco—Celso, by mistake, kills Donato instead of Francesco—Francesco's sword is found sticking in the body—Cosmo and Erizzo accuse Francesco of the murder—Francesco acknowledges the sword to be his, but denies the murder—he does not add, as he ought naturally to have done, that he had dropt his sword, and that he could have no reason for murdering Donato—Francesco is condemned to perpetual banishment—he takes leave of his father—Camilla determines to go with him—Cosmo insists that she should not go—Cosmo and Francesco quarrel—Camilla runs off for help—Erizzo lends Francesco his sword—Francesco and Cosmo fight—Francesco falls—the Doge and Camilla re-enter—Zeno brings word that Celso had made a full confession of his guilt—Erizzo is taken into custody—the Doge throws away his ducal bonnet—Francesco dies with exultation, as his innocence is fully proved—this T. was written by Miss Mitford—it has considerable merit, on the whole, but it verges towards dullness—the language is in general good, but at times unnatural—many lines

might be omitted to advantage—Miss Mitford says that her play had been offered to C. G. before the publication of Lord Byron's Two Foscari.

9. Way to keep him, with Tale of Mystery. Romaldi = Warde.

10. Much ado——16. Rob Roy.

14. Slave. Gambia = Warde.

18. Madame Vestris acted Maria Darlington.

22. Deaf and Dumb, revived. De L'Epee = Young: Theodore = Miss J. Scott: Darlemont = Warde: St. Alme = C. Kemble: Franval = Serle: Dominique = Blanchard: Dupré = Bartley: Madame Franval = Mrs. Glover: Marianne = Miss Cawse: —acted twice.

Dec. 4. Richard 3d. Richard = Young: Richmond = Warde: King Henry = Egerton: Buckingham = Serle: Queen = Mrs. Faucit: Lady Anne = Mrs. Sloman:—with Forty Thieves.

14. Katharine and Petruchio, by Miss Chester and C. Kemble: Grumio = Blanchard.

26. Jane Shore. Hastings = C. Kemble: Jane Shore = Mrs. Sloman.

27. John Bull. Peregrine = Warde.

Jan. 2. Never acted, White Maid—taken from a French Opera. George Brown = Madame Vestris: Sandy Mac Phear (a farmer) = G. Penson: Glossin (agent of the Avenal estate) = Phillips: Mac Job (sheriff of the county) = J. Isaac: Louise (an orphan brought up by the family of Avenel) = Miss Cawse: Ailie Mac Phear (wife of the farmer) = Miss Goward: Margaret (an old nurse of the Avenel family) = Mrs. Davenport: Moggy = Miss Henry:—this Op., in 3 acts, was acted 5 times—it was then

cut down to 2 acts, and acted 7 times—it seems not to have been printed.

9. Never acted, School for Grown Children. Sir Arthur Stanmore = C. Kemble: Old Revel = W. Farren: Young Revel (his son) = Jones: Frank (son to Dame Ryeland, and in love with Fanny) = Serle: Dexter (principal servant to Young Revel) = Power: Buttercup (servant to Old Revel) = Keeley: Lady Stanmore = Miss Chester: Mrs. Revel (wife to Young Revel) = Mrs. Chatterley: Dame Ryeland (a farmer's widow) = Mrs. Glover: Fanny Bloomly (in love with Frank) = Miss M. Glover: Miss Raven = Mrs. Vining:—acted 24 times—this is an indifferent C. by Morton—it met with success greatly beyond its deserts—Sir Arthur and Lady Stanmore have been married about 5 weeks—they are very happy—but Lady Stanmore, at the instigation of Miss Raven, behaves to her husband in a most capricious manner—she talks of parting, and, in the 4th act, actually leaves his house—in the 5th act she becomes sensible of her folly, and Sir Arthur is reconciled to her—Young Revel is very extravagant—Old Revel returns from India with a large fortune—in the hope of reclaiming his son, he affects to join with him in his extravagance—in the 5th act, he pretends to have lost all his fortune to Sir Arthur, and to hang himself—Buttercup says that he has cut his old master down, and saved him from killing himself—this last pretence of Old Revel is too absurd even for Farce—and if Morton meant him really to hang himself, (for it is not very clear what Morton did mean) the absurdity is still greater—Dame Ryeland is the best

character—with the assistance of her son, she scrapes together sufficient money to pay her husband's debts —Frank gets drunk, and is cheated of the money by Dexter—at the conclusion, all is set to rights—Young Revel promises to reform—Frank marries Fanny.

15. King John = Young: Faulconbridge = C. Kemble: Hubert = Warde: Constance = Miss Hargrave from Exeter.

Feb. 5. Revenge. Zanga = Young: Alonzo = Warde: Carlos = Serle: Leonora = Mrs. Sloman: —acted twice.

7. Romeo and Juliet. Romeo = C. Kemble: Mercutio = Jones: Capulet = Egerton: Apothecary = Meadows: Peter = Keeley: Juliet = Miss Jarman, from Dublin and Bath, her 1st app. in London: Nurse = Mrs. Davenport:—with, never acted, the £100 Note. Montmorency = Jones: Billy Black = Keeley: Morgan = Blanchard: Janus = Bartley: O'Shocknessy = Power: Miss Arlington = Madame Vestris: Lady Pedigree = Mrs. Davenport: Mrs. Arlington = Mrs. Faucit:—this F. was acted 22 times—it seems not to have been printed.

Miss Jarman was much hurt by having the expectation of the town raised too highly—an injudicious friend is sometimes worse than an enemy—a gentleman of Bath, who had always been much pleased with Miss Jarman, gave it as his opinion that she was not a first rate actress, and probably never would be—but that with proper management she would be as useful an actress as had ever trod the boards of C. G.—and so it proved——For the parts which Miss Jarman had lately played at Bath,

see Dec. 18, &c.—as it was well known at C. G. with what success she had played them, Fawcett was very wrong in suffering her to act Mrs. Oakly—Cymbeline was revived on purpose for her—Imogen proved to be her best character in Tragedy, but she ought to have been seen in it sooner.

14. Miss Jarman acted Lady Townly.

17. Gamester. Beverley = Young: Stukely = Warde: Lewson = Serle: Mrs. Beverley = Miss Jarman.

20. Never acted there, Oracle, or the Interrupted Sacrifice. Inca of Peru = Pearman: Rocca (his son, a leader of the Peruvian army) = Serle: Vilacuma (high priest of the sun) = J. O. Atkins, his 1st app. there: Mafferu (a Peruvian general) = Phillips: Faulkland (an Englishman, under the assumed name of Sidney) = Sapio: Pedrillo (a Spaniard—his servant) = G. Penson: Myra (the Inca's daughter) = Miss Paton: Elvira di Calvedo (a Spanish captive) = Miss Hammersley:—acted 6 times—this grand serious Opera came out at the English Opera House—it seems not to have been printed.

March 5 and 12. Warde acted Jaffier, and Macbeth.

13. First time, Wife's Stratagem, or More Frightened than Hurt—altered from Shirley. Wilding and Volatile (gamesters) = Warde and Jones: Barnacle = W. Farren: Bob Barnacle (his nephew) = Keeley: Arabella (ward to Wilding) = Madame Vestris: Mrs. Wilding = Mrs. Chatterley:—acted 11 times——this is a third alteration of Shirley's Gamester, by Poole—it had been altered by C.

Johnson as the Wife's Relief—and by Garrick as the Gamesters—see D. L. Nov. 12 1711—and D.L. Dec. 22 1757 ——Poole, for fear of offending the fastidious delicacy of modern times, has completely spoilt the original plot—the essence of which consists in the conviction which Wilding has in his own mind, that his wife, without designing it, had made him a cuckold—but in Poole's play, Wilding is only told, that his wife had gone to the masquerade with Volatile, supposing him to be her husband—so that when Wilding talks of being divorced, he talks like a fool—Poole makes no acknowledgment of his obligations to Garrick—in Poole's play, Barnacle wishes Bob to pay his addresses to Arabella —and Bob waits on her for that purpose—of this, there is nothing in Shirley—the last scene in Poole's 2d act, is founded on an additional scene in Garrick's alteration—Poole sometimes borrows Garrick's very words—when Bob Barnacle strikes Volatile, and particularly in the last scene, Poole has borrowed a little from C. Johnson—Poole has judiciously made his play consist of 3 acts only—Shirley has a dull underplot.

26. Tempest. Prospero = Warde : Caliban = Evans.

31. Jealous Wife. Oakly = Warde: Sir Harry Beagle = G. Penson : Mrs. Oakly = Miss Jarman :— Miss Jarman injured her reputation greatly by her performance on this evening.

April 5. Hackett, from New York, made his 1st app. in Sylvester Daggerwood.

7. Fawcett's bt. Belle's Stratagem. Doricourt = Warde : Hardy = Fawcett : Sir George Touch-

wood = Serle: Flutter = Jones: Letitia Hardy = Miss Foote, her only app. this season: Mrs. Racket = Mrs. Gibbs: Lady F. Touchwood = Mrs. Chatterley, 1st time:—with Cymon, revived. Cymon = Madame Vestris, 1st time: Linco = Fawcett: Dorus = W. Farren: Merlin = Egerton: Sylvia = Miss Paton, 1st time: Fatima = Mrs. Gibbs: Urganda = Miss Hammersley: Dorcas = Miss Goward, 1st time.

16. Never acted, Peter Wilkins, or the Flying Indians. Europeans—Peter Wilkins (the navigator) = Mrs. Vining: John Adams (the purser, from Perthshire) = G. Penson: Phelim O'Scud (boatswain of the Emerald Isle) = Power: Nicodemus Crowquil (of Middle-row Holborn, law stationer) = Keeley:—these characters are said to be wrecked on the Loadstone Rock—the Nondescript, or Wild Man of the Island = E. J. Parsloe:—People of the Flying Island—the Chief = Chapman: Yourawkee and Hallycarnie (his daughters) = Miss M. Glover and Miss J. Scott:—this Romantic Spectacle, in 2 acts, was acted 50 times—it is said, in the bill, to be founded on the popular adventures of Peter Wilkins—it seems not to have been printed.

17. Belle's Stratagem. Doricourt = C. Kemble: Letitia Hardy = Miss Foote:—she was engaged for 4 nights, in consequence of the unprecedented reception with which she was greeted at Fawcett's bt.

19. Wonder. Don Felix = C. Kemble: Lissardo = Fawcett: Col. Briton = Serle: Gibby = Bartley: Violante = Miss Foote: Flora = Mrs. Gibbs.

21. Miss Foote acted Lady Teazle.

24. As you like it. Jaques = Warde: Rosalind = Miss Foote.

28. Inconstant.

30. King John. Constance = Mrs. Sloman.

May 4. Honey Moon. Duke = Warde: Juliana = Miss Jarman.

10. C. Kemble's bt. Cymbeline. Posthumus = C. Kemble: Jachimo = Young: Morgan = Bartley: Imogen = Miss Jarman.

14. Henry 4th pt. 1st. Prince of Wales = Warde.

17. Young's bt. *Shakspeare's* King Lear. Lear = Young: Edmund = Warde: Cordelia = Miss Jarman: *Arante* = Miss Henry:—with Cymon.

22. Never acted, Love and Reason. General Dorlon = W. Farren: Capt. Albert (his son) = Warde: Adjutant Vincent = Fawcett: Dingle (tenant to the General) = Keeley: Alice (a poor orphan —brought up by the General's late wife) = Miss Jarman: Mrs. Dingle = Mrs. Glover:—acted 13 times ——Albert and Alice are mutually in love—the General insists that they should break off their attachment — Albert acknowledges that his first intention was to seduce Alice—he now wishes to marry her, and threatens to kill himself, if his father should persist in opposing their union—Alice is convinced that she is unfit to be the wife of Albert —she carries her respect for the General so far as to marry Vincent by his desire—at the conclusion, the General prudently determines to go from home, and to carry Albert with him——this C. in 3 acts was taken from the French, and adapted to the English stage by Lacy—it wants incident sadly, but on the whole it is a pleasing piece.

21. Madame Vestris acted Lady Teazle for her bt. and 1st time.

30. John of Paris, revived. John of Paris = Warde: Pedrigo Potts = Keeley: Vincent = Madame Vestris.

June 6. Sapio's bt. Oberon, with, not acted 9 years, Bon Ton. Sir John Trotley = W. Farren: Lord Minikin = Jones: Davy = Meadows: Miss Tittup = Mrs. Chatterley: Lady Minikin = Mrs. Gibbs.

8. For bt. of Jones. School for Scandal. Joseph = Young: Lady Teazle = Madame Vestris:—with Of Age To-morrow. Baron Piffleberg (for that night only) = W. Farren:—Jones advertised this as his last benefit—and on the 27th, he was said in the bill to play Jerry Diddler for the last time—but he changed his mind, and engaged himself at D. L. in the next season.

12. W. Farren's bt. Rivals. Sir Anthony = W. Farren: Capt. Absolute = C. Kemble: Faulkland = Young: Acres = John Reeve, 1st app. there: Sir Lucius = Jones: Lydia = Madame Vestris. Julia = Miss Jarman:—with Libertine. Don Juan = Warde: Leporello (for that night) = La Porte: Zerlina = Madame Vestris, 1st and only time:—and, not acted 7 years, Bombastes Furioso. Bombastes = Miss Clara Fisher: Artaxominous = Blanchard: Fusbos = W. Farren: Distaffina = Miss Goward.

14. Warde's bt. Point of Honour. Durimel = C. Kemble: St. Franc = Young: Valcour (for that night only) = Warde: Steinberg = Blanchard: Bertha = Miss Jarman: Mrs. Melfort = Mrs. Faucit:—after

which, the Jubilee revived, with a grand Pageant—and John of Paris.

16. Miss Jarman acted Violante.

29. (Last play) Mrs. Chatterley acted Estifania.

HAY. 1827.

June 15. Paul Pry. Paul Pry = J. Reeve, 1st time :—with, never acted, All's Right, or the Old Schoolfellow. Mr. Cool = La Porte, his 1st app. there : Mr. Steady = Williams : Shrub = Wilkinson : Charles Sparkly = A. Lee : Harriet Steady = Miss P. Glover : Mrs. Formal = Mrs. Tayleure :—this comic Interlude was acted 20 times—it seems not to have been printed.

16. Thirteen to the Dozen. Knippenclipper = La Porte, 1st time.

19. Sweethearts and Wives. Billy Lackaday = J. Reeve, 1st time.

20. Love, Law, and Physic. Flexible = Vining : Lubin Log = J. Reeve, 1st time.

21. Belle's Stratagem, and Agreeable Surprise.

22. Know your own Mind. Lady Bell = Madame Vestris.

26. John of Paris. Pedrigo Potts = J. Reeve, 1st time.

27. 'Twould Puzzle a Conjuror. Peter Stan-

mitz = La Porte, 1st time: Van Dunder = J. Reeve, 1st time.

28. Fish out of Water. Sam Savoury = La Porte, 1st time.

30. Clandestine Marriage, and Clari.

July 2. Rivals. Julia = Miss E. Tree, 1st app. there.

3. Quite Correct. Grojan = J. Reeve, 1st time.

4. Busy Body. Marplot = La Porte, 1st time: Sir Francis Gripe = W. Farren: Sir George Airy = Cooper: Miranda = Miss E. Tree: Patch = Mrs. Humby:—with Midas, by J. Reeve, 1st time.

5. Hypocrite. Dr. Cantwell = W. Farren: Mawworm = J. Reeve, 1st time: Charlotte = Miss E. Tree.

12. Married and Single, with, never acted, Rencountre, or Love will find out the Way. Col. de Courcy = Cooper: Pierre (his servant) = La Porte: Baron de Boncœur = W. Farren: Major Moustache = Williams: Lieut. St. Leon = A. Lee: Madame de Merville (niece to the Baron—and sister to St. Leon) = Miss E. Tree: Justine (her attendant) = Madame Vestis:—acted 59 times——Col. de Courcy leaves Paris to avoid an introduction to Madame de Merville—they meet at an inn—St. Leon is pursued—he escapes on one of the Colonel's horses, and leaves his sister to make an apology for him—the Baron arrives—Justine persuades her mistress to introduce the Colonel as Moustache, and her husband—this creates confusion—at the conclusion, the Colonel and Madame de Merville are really married—this is a very fair Operatic Comedy in 2 acts—it seems not to have been printed.

20. Young Quaker. Spatterdash = La Porte, 1st time: Clod = J. Reeve: Shadrach = Wilkinson: Dinah = Miss P. Glover.

25. Green Man, with Youth, Love, and Folly.

28. Never acted, Gudgeons and Sharks, or Piecrust Promises. Admiral Heartly = Cooper: Honeywood Silvertongue = Vining: Gabriel Gudgeon = J. Reeve: Nick Sinister = La Porte: Cringemore Supple = Younger: Jones = Williams: Mrs. Silvertongue = Mrs. Glover: Mrs. Sinister = Mrs. Tayleure: Mrs. Warble = Mrs. Kendall:—this Comic Piece, in 2 acts, was acted but once.

31. Way to keep him. Lovemore = Cooper: Sir Bashful Constant = W. Farren: Sir Brilliant Fashion = Vining: Widow Belmour = Madame Vestris, 1st time: Mrs. Lovemore = Miss E. Tree, 1st time.

Aug. 2. Bold Stroke for a Wife. Col. Feignwell = Cooper, 1st time: Obediah Prim = Wilkinson, 1st time: Periwinkle = W. Farren: Anne Lovely = Miss E. Tree, 1st time: Mrs. Prim = Mrs. Glover, 1st time.

8. Never acted there, Returned "Killed." Baron Von Lindorf = W. Farren: Ernest Lindorf = Vining: Raubvogel = Williams: Joseph = Wilkinson: Victorine = Miss P. Glover.

9. Poor Gentleman—as before.

11. Never acted, You must be Buried. Kuttub-Ali-Kham (Sultan of Vak Vak) = Younger: Cogia-Ben-Rhubabu (physician to the court) = Williams: Azem (a young officer) = Gallott: Barnaby Boxem (an undertaker from Aldermanbury) = J. Reeve: Le Sieur Salomon Sinbad (a French hairdresser) = La Porte: Princess Parisade = Miss Curtis: Bul-

bul (her attendant) = Mrs. Humby :—this Comic Extravaganza, in one act, was acted 5 times—it seems not to have been printed—the plot was probably the same as that of the Illustrious Stranger—see D. L. Oct. 4 1827.

15. Tribulation. Dorrington = W. Farren, 1st time.

18. Madame Vestris acted Lady Teazle.

20. 'Twixt the Cup and the Lip. Pengander = J. Reeve, 1st time.

23. Never acted, the Goldsmith. Cardillac (the Goldsmith) = Cooper : Oliver (his clerk—in love with Isabella) = Vining : Count Rosemberg (in love with the Countess) = Gallott : the President = Younger : Isabella (daughter to Cardillac—in love with Oliver) = Miss P. Glover : Margaret (her woman) = Mrs. Humby : the Countess (in love with Rosemberg) = Mrs. W. Clifford :—acted 28 times—Cardillac's whole soul is devoted to the acquisition of wealth—to effect this purpose he has no scruples about committing murder—Oliver is convinced of his guilt—but, for the sake of Isabella, he is loath to accuse her father—Oliver discovers the secret passage, by which Cardillac comes into his house, and goes out of it—Cardillac promises to give Isabella to Oliver in the hope of securing his silence—Cardillac determines to assassinate Rosemberg, for the sake of appropriating to his own use the jewels of Rosemberg, which are in his custody—Cardillac fails in his attempt, and is mortally wounded by Rosemberg—Oliver assists Cardillac in making his escape into the secret passage—Oliver is taken up on suspicion of having assaulted Rosemberg—Cardillac

enters from the secret passage in a dying state—before his death, he acknowledges his own guilt, and Oliver's innocence——this is an interesting Melodrama—the plot seems improbable, but it is said, in the bill, to have been founded on a fact.

25. She wou'd, and she wou'd not. Trappanti = La Porte, 1st time: Don Manuel = W. Farren: Don Philip = Cooper: Octavio = Vining: Soto = Wilkinson: Hypolita = Madame Vestris: Flora Mrs. T. Hill: Viletta = Mrs. Humby: Rosara = Miss P. Glover.

Sep. 6. Never acted, Spring and Autumn, or the Bride at Fifty. Rattle = Cooper: Sir Simon Slack = W. Farren: Osmond = Raymond: Mrs. Rattle = Mrs. W. Clifford: Mrs. Dartmouth = Mrs. Glover: Clara = Miss. P. Glover:—acted 30 times—this is a pleasant Comedy, in 2 acts, by Kenney — it seems not to have been printed—the main plot is the same as that of the Wealthy Widow—see D. L. Oct. 29, 1827.

26. For bt. of Madame Vestris. Wedding Day, with Beggar's Opera, Spring and Autumn, and the £100 Note. Billy Black = J. Reeve: Harriet = Madame Vestris: — she also acted Lady Contest, and Macheath.

29. W. Farren's bt. Way to keep him, with Spring and Autumn, and the £100 Note.

Oct. 1. Intrigue. Tom = La Porte, 1st time.

4. Cure for the Heart-Ache. Old Rapid = W. Farren:—with Tekeli.

5. Marriage of Figaro—Figaro = La Porte: Susanna = Mrs. Waylett.

9. Mrs. Waylett's bt. Paul and Virginia — Vir-

ginia = Mrs. Waylett :—with Two Wives. Flank = Harley :—and Three Weeks after Marriage. Lady Racket = Mrs. Waylett : — and Imitations by Yates —and Tribulation.

10. Citizen. Old Philpot = Williams : Young Philpot = Vining : Maria = Young Lady, her 3d app. : —she had acted Lady Teazle twice.

11. Inkle and Yarico. Trudge = Wilkinson, 1st time.

12. Devil to Pay. Jobson = W. Farren : Nell = Mrs. Humby.

15. (Last night). P. Farren was Stage Manager.

BATH 1826-1827.

Nov. 6. Buonaparte's Invasion of Russia. Buonaparte = Gomersal :——the Russians set fire to Moscow on the approach of the French—the French are not able to extinguish the fire — the frost sets in sooner than usual—the French are forced to retreat — in their retreat they suffer most severely from cold and hunger—Buonaparte encourages his troops

to the utmost of his power—but they are so exhausted that they can make only a feeble resistance to the Cossacks — in the last scene, the Cossacks trample the French under the feet of their horses — this equestrian piece, in 3 acts, was written by Amherst —it was brought out at Ashley's Amphitheatre, April 4, 1825—Amherst has supported the character of Buonaparte very well, but he has absurdly introduced an Irish part of importance to please the gallery—in the 2d act, Buonaparte pardons a young Russian who had fired at him, and tears the epaulettes from a French officer who had insulted a Russian lady — this scene has considerable merit — Gomersal is said to have had a striking resemblance to Buonaparte—his representation of the character was a perfect piece of acting — the Farce on this evening was the Cockney Sportsmen — a wretched piece, which in better times would never have been acted at Bath.

8-10-11-13 and 18. Gomersal acted Buonaparte.

15. Paul Pry on Horseback, or a Peep at the Election. Paul Pry = Woulds :—this piece came out at the Royal Amphitheatre in 1826—it was acted for the 31st time on June 19 — it is said in the bill to have been written, and arranged by Moncrieff — it was a very poor piece — but there was some fun in Paul Pry's jumping through the bar window of an inn on horseback—the horse acted well.

29. She Stoops to Conquer, and Marriage of Figaro — Miss Kelly acted Miss Hardcastle and Cherubino.

Dec. 2. Midnight Hour. Flora = Miss Kelly.

4. Pannel. Beatrice = Miss Kelly.

6. Wonder, and Belles without Beaux—Miss Kelly acted Flora, and Mrs. Dashington.

8. Bold Stroke for a Husband, and Blind Boy—Miss Kelly acted Olivia, and Edmund.

9. Miss Kelly's bt. Much ado. Beatrice = Miss Kelly.

11. Maid of the Mill—it was said that there were not more than £7 in the house.

18. Miss Jarman acted Letitia Hardy—she was very well received by her old friends—her appearance was improved, as being more womanly—her lisp was more perceived than formerly, owing to her absence.

19. Miss Jarman acted Rosalind.

20. Miss Jarman acted Belvidera.

23. Miss Jarman acted Mrs. Oakly—she did not act badly—but the character did not suit her age, or style of acting.

26. Miss Jarman acted Juliet, and very well.

27. Miss Jarman acted Lady Townly—she played well, both in the comic and serious scenes—she also acted Clari.

28. Barnwell = J. Vining: Millwood = Mrs. Bailey.

29. Miss Jarman acted Mrs. Beverley—she spoke the common dialogue very well, but could do nothing particular in those parts of the character, in which Mrs. Siddons used to shine.

30. Miss Jarman acted Lady Teazle—she was best in the serious part.

31. Miss Jarman acted Jane Shore.

Jan. 3. Miss Jarman's bt. Know your own Mind. Millamour = J. Vining: Dashwould = Montague:

Lady Bell = Miss Jarman : Mrs. Bromley = Mrs. Jarman, her 1st app. for 4 years : —with Mary Stuart —Mary Stuart = Miss Jarman : —she was said in the bill to have played the character upwards of 50 nights at Dublin—the piece was Scott's novel of the Abbot badly dramatized, but with one pretty good scene in it—that in which Mary Stuart signs her consent to resign the throne——Miss Jarman played Lady Bell very pleasantly.

Miss Jarman was at this time engaged at C. G., but had not made her app.—unfortunately her own judgment in the choice of her parts, was not good—and her mother's still worse—her forte lay in Comedy, whether serious or gay—she was qualified to play certain parts in Tragedy, but not those of the first rate—her Belvidera was precisely of this description—she could play the part in any theatre without disgracing herself—but it was a part which she ought never to have played by choice.

10. Maid Marian. Friar Michael = Bartley :—with Ways and Means. Sir David Dunder = Bartley :—he was very happy in this character.

13. Barber of Seville, and Adopted Child. Bartley acted Dr. Bartholo, and Michael.

15. Poor Gentleman. Frederick = Montague : Ollapod = Woulds : Humphrey Dobbins = Bartley : —with I will have a Wife. Admiral Firedrake = Bartley :—this is a moderate F.—the Admiral determines to marry—he has three young women on a visit at his house—he cannot tell whom to prefer — he loses them all, and marries an elderly widow.

17. Bartley's bt. Rivals. Sir Lucius = Bartley :

Mrs. Malaprop = Mrs. Bartley :—with Brother and Sister. Don Christoval = Bartley :—Mrs. Bartley very properly undertook a character which was suitable to her time of life—she would probably have succeeded in that line, if she had persevered—her only fault on this evening was, that she once or twice threw herself into an attitude rather suited to Tragedy than Comedy.

Feb. — Sinclair acted 4 nights.

March — Miss Foote was engaged for 8 nights—she acted Miranda in B. B.—Albina Mandeville, &c.

19. Montague acted Tangent for his bt.

22. J. Vining's bt. Henri Quatre. Henri = J. Vining :—with the Idiot Witness. Gilbert = J. Vining : Paul Tugscull (a ferryman) = Bellamy : Walter (page to Queen Elizabeth) = Miss Gray : Arnaud = King : Robert (his son) = Griffith : Earl of Sussex = Osmond :—Gilbert pretends to be an Idiot—Arnaud kills his own son in the dark, supposing him to be Walter—he pursues Walter to Tugscull's cottage—the Earl of Sussex is accidentally there—Gilbert accuses Arnaud of having murdered the brother of Lord Sussex — Arnaud shoots himself—Walter proves to be the nephew of Lord Sussex—this Melo-Drama, in 3 acts, was written by Haines, and brought out at the Coburg—it is not absolutely a bad piece, but it is merely calculated for a Minor theatre—the title is very incorrect—Gilbert ceases to be an Idiot, when he becomes a Witness.

24. Bellamy's bt. Luke the Labourer, or the Lost Son. Luke = Bellamy : Philip (a sailor—son to Wakefield) = Montague : Wakefield (a decayed farmer) = Ayliffe : Bobby Trot = Woulds : Charles

Maydew (a young farmer—in love with Clara) = Hill: Michael (an old gipsy) = Fisher: Squire Chase = Griffith: Clara (daughter to Wakefield—in love with Charles) = Miss Carr: Dame Wakefield = Mrs. Murray: Jenny = Mrs. Woulds:—the scene lies at a village near York—about 20 years before the piece begins, Wakefield had treated Luke with unkindness, but not with injustice—Luke, in revenge, had stolen Philip, and sold him to Michael—the boy had run away, and gone to sea—at the opening of the piece, Luke had sent Wakefield to gaol for a debt of £19—Charles gives Clara the money, and Wakefield is set at liberty—the Squire wants to seduce Clara—Luke assists him in his attempt to carry her off—she is rescued by Philip—in the struggle Luke gets a violent blow on the head—Philip goes to an alehouse, where he recognises Luke—he proceeds to his father's, and goes to bed without discovering himself—Luke determines to murder Wakefield—he gets into the room where Philip is asleep, and levels a pistol at him, supposing him to be Wakefield—owing to an accident, the pistol goes off in the air—Philip seizes Luke—Wakefield, &c. enter with a light—Luke levels another pistol at Wakefield—Philip thrusts back his arm, and Luke, receiving the fire, falls dead—Philip discovers himself——this Melo-drame has considerable merit—it was written by Buckstone, and brought out at the Adelphi in 1826—Terry and T. P. Cooke acted Luke and Philip originally.

26. Kenilworth. Queen Elizabeth = Mrs. Bailey.

April 2. Liston acted for Charlton's bt.

— Madame Vestris acted 8 nights.

May 7. For the bt. of Mrs. Bailey's fatherless children. Where to find a Friend, and the Prisoner at Large--Mrs. Bailey was at this time in pecuniary difficulties, but not by her own fault—much interest was made for her, and she cleared (presents included) about £270 by her benefit—she was a good actress in such parts as Millwood and Lady Macbeth, but she was fond of acting in genteel Comedy, and in parts not exactly suited to her time of life—she disgusted one extremely, by exhibiting her naked shoulders.

21, &c. Liston acted 3 nights.

24. Yates gave his Portraits and Sketches.

26. Mrs. Yates acted Rosalind.

Charlton had been Manager for 4 seasons—he was now dismissed for incapacity—but certainly not without good reason—he had few requisites for the direction of a theatre—no judgment about plays—no sufficient authority over the performers—his forte lay in making an apology or address to the audience—in the last season he had frequently put up pieces, which were sure of being acted to empty benches—during the whole of his management he had never revived a single play, except when he was forced to do so for a Star—as deputy manager under Dimond he had gone on very well—but the reason was, that Dimond had constantly done what it was Charlton's business to do—he dared not trust Charlton with the direction of either scene, or dress, in a new or revived play—when difficulties occurred, Charlton was seldom, or never, able to suggest an expedient—he was little more than a prompter, on whose punctuality and regular attendance the proprietor might always

rely—Charlton himself was so little conscious of his own incapacity, that when Dimond succeeded to the management on the death of his father, Charlton was grievously annoyed at having a young man put over his head—this was an offence which he never forgave.

On the last night of this season Charlton made a very proper address to the audience—he was much mortified at receiving no token of friendship from any of the performers, on his return to the green-room.

MR. FIELD'S SALE.

A very great theatrical sale took place in Jan. 1827—Mr. Field lent his name to the sale, and furnished the valuable playbills—but the greater part of the books were (in all probability) not his.

Mr. Rodd purchased for me the following lots.

	£.	s.	d.
1288. Playbills (cut out of newspapers) of D. L. and C. G. for 1738-1739-1740 and 1742—with many bills of Goodman's Fields, &c.—this lot was very cheap—the bills being of great value—there was a 5th vol. for 1778 of no particular consequence	16	16	0

1292. The real playbills of C. G. for 5 seasons—beginning with 1776-1777—this lot was cheap	4	0	0
1309. Real Playbills from 1767 to 1777—this lot was very cheap—it consisted of 92 bills of D. L.—60 of C. G.—and 22 of Hay.	2	2	0
1310. Playbills (cut from newspapers) for D. L.—G. F., and Hay., for 1733-1734—the Hay. bills proved of great importance to me	1	3	0
1302. Real Bath playbills for 1772-1773-1774-1775—these bills were valuable, but very defective	1	7	0
1153. Tony Aston's lives of Betterton, &c.—this lot was cheap—the book being very scarce	1	16	0
986. Mrs. Charke's Art of Management—scarce	1	14	0
47. Costlie Whore	0	18	0
54. Ghost 1653	1	1	0
193. Duffet's Empress of Morocco ...	0	14	0
242. Maidenhead well lost	1	13	0
343. Murphy's Spouter	0	13	0
401. Birth of Merlin	0	16	0
667. Hector of Germany	0	16	0
697. Devil's Law-Case	1	10	0

With several other lots of less importance.

1289. Real Playbills of D. L. from 1798 to 1826—this lot was sold to Aldis for £11 : 15 : 0.

1291. Real Playbills of C. G. from 1776 to 1826—this lot was sold to Mathews for £32 : 0 : 6.

1294. Real Playbills of the Hay. from 1777 to 1826

—this lot was sold to Mathews for £38 : 0 : 0— the catalogue stated that the bills for 1813 and 1818 were wanting—but in fact there was only one season wanting, as the Hay. was not opened in 1813.

D. L. 1827-1828.

Oct. 1. Douglas. Young Norval = Kean Jun. 1st app. on any stage: Glenalvon = Wallack: —with Midas. Midas = Dowton: Apollo = Miss Love:— Douglas was acted 6 times.

2. Hypocrite, with Love, Law, and Physic.

3. Cure for the Heart-Ache. Young Rapid = Jones, from C. G., 1st app. there: Jessy = Miss E. Tree.

4. Never acted, Illustrious Stranger, or Married and Buried. Bowbell (a cockney) = Liston: Gimbo (an undertaker) = Harley: Alibajon (a physician) = J. Russell: Aboulifar (King of the island) = Thompson: Azan (in love with Irza) = Bland: Irza (daughter to the King—in love with Azan) = Mrs. Geesin: Fatima (her attendant) = Miss Love: — acted 15 times——the scene lies in an island off the coast of Malabar—Bowbell is shipwrecked on the island—

he is introduced to the King by Gimbo, as an Illustrious Stranger—he is Married to the Princess—and, on her supposed death, is about to be Buried alive with her, according to the law of the island—in the midst of his distress, he is told that the law allows him to find a substitute—Azan offers to be the substitute—at the conclusion, the King consents to the union of Azan and Irza—he promises to annul the law——this Operatic Farce was written by * *—it is a poor piece—it is said in the bill to have been taken from a popular French Drama—the foundation of it is borrowed from one of Sindbad's voyages—on which three pieces had been previously founded—for Bickerstaff's Burying see D. L. March 27 1710—for Gallic Gratitude see C. G. April 30 1779—for Love in a Blaze see Dublin 1800—see also You must be buried, at Hay. Aug. 11 1827.

5. Rob Roy——11. Exchange no Robbery.

12. Jones acted Young Marlow.

15. Barbarossa. Achmet = Kean Jun.:—with, never acted, Gambler's Fate, or a Lapse of Twenty Years—founded on a popular French piece. Albert and Malcour (Gamblers) = Wallack and Cooper: Old Germaine (father to Albert) = Powell: Dumont = Younge: Bertrand = Wakefield: Lindorf = Thompson: Baalamb (an innkeeper) = Salter: Henry Germaine (son of Albert and Julia) = Miss Pincott: Julia (niece to Dumont) = Mrs. W. West: Madame Belcour = Mrs. Knight: Mrs. Baalamb = Mrs. C. Jones:—acted 7 times——the 1st act passes at Paris—Albert marries Julia—his conduct is such, that his father dies of a broken heart—the 2d act passes in

Germany—a Lapse of Twenty Years is supposed to take place between the 2 acts—Albert has spent his wife's fortune, and is reduced to extreme poverty—Lindorf hires Albert for a guide—Albert murders Lindorf for the sake of his money—Malcour comes to Albert's wretched habitation, in rags — Albert seizes an axe with the intent of killing Malcour, who had been the original cause of his misery, by initiating him in gaming—Malcour pacifies Albert—they make their exit—Henry Germaine now enters—he had been brought up by Dumont, and, at his death, had become very rich—he discovers himself to his mother—Albert and Malcour return—they are told that Henry has £5000 in his pocket-book—Malcour stabs Henry behind the scenes—Julia says that Henry is her son—Albert is struck with horror—a thunderbolt sets the cottage on fire—Albert forces Malcour into the flames—Albert dies——this is a pretty good piece by Thompson—the moral is excellent, but the title is exceptionable as being ambiguous—the concluding speech is still more exceptionable, for the same reason—the title should have been " the Gam-" bler's Life."

16. Lord of the Manor. Young Contrast = Jones.

19. Slave——20. Guy Mannering.

22. Pizarro. Cora = Miss E. Tree, 1st time: Elvira = Mrs. W. West :—with Giovanni in London. Giovanni = Miss Love.

26. Heir at Law——27. Deaf as a Post.

29. Never acted, Wealthy Widow, or They're both to Blame. Dangleton (a young man of 25) = Jones: Hardacre (an old man) = Dowton: Freely =

Hooper: Mrs. Dangleton (a woman of 50) = Mrs Davison: Trinket (her woman) = Miss Love: Emily (daughter to Mrs. Dangleton by a former husband) = Miss E. Tree:—acted 4 times——Dangleton had married a Wealthy Widow for her money—she had paid all his debts, except one, which he was ashamed to tell her of, namely, a promissory note for 300 guineas, which he had given to a female dancer, with whom he had been intimate—Mrs. Dangleton presumes so much on her wealth, that she expects to govern her husband—he submits for a time—Mrs. Dangleton determines that her daughter should marry Hardacre—Emily is in love with Freely, and beloved by him—Dangleton is arrested for the note, and carried to a spunging-house—his wife furnishes Freely with money for his release—Dangleton returns home flushed with wine—he insists that he should be master of his own family—Mrs. Dangleton is forced to submit—Hardacre sees the folly of unequal matches, and resigns Emily to Freely——this is a pretty good C., in 3 acts—Poole says in his preface, that Kenney and himself had accidentally adapted the same French piece to the English stage—he adds, that Hardacre, Emily, and Trinket are new characters, and that he had written nearly the whole of the dialogue afresh—as Spring and Autumn had been acted with success at the Hay., Poole's piece appeared to a disadvantage at D. L.

Nov. 6. Belle's Stratagem. Flutter = Jones: Letitia Hardy = Miss Foote:—with Roland for an Oliver.

8. Miss Foote acted Miss Hardcastle.

12. Macbeth = Macready: Lady Macbeth = Mrs. W. West.

19. Never acted, the Guerilla Chief and his Daughters—this military Pantomime was acted about 6 times.

20. Miss Love acted Young Meadows.

21. Never acted, Forget and Forgive, or Rencountres in Paris. Charles Sydney = Wallack: Rumbold = Liston: Cameron = Cooper: Baron Ledoux = Browne: Sir Gregory Ogle = W. Bennett: Sir Edward Mowbary = Hooper: Lady Ratcliffe = Mrs. Davison: Louisa = Mrs. W. West: Lady Ogle = Mrs. C. Jones: Georgiana = Miss E. Tree: Jeannette = Mrs. Orger:—this C., in 5 acts, was written by Kenney—it was acted 4 times—on the 15th of March it was reduced to 3 acts.

24. Marriage of Figaro. Almaviva = Jones: Cherubino = Miss Love.

28. Lovers' Vows. Frederick = Kean Jun.: Baron Wildenhaim = Cooper: Anhalt = Wallack: Count Cassel = Jones: Verdun = Harley: Amelia = Miss Foote, 1st time: Agatha = Mrs. W. West:—with Weathercock. Variella = Miss Foote.

29. Never acted, Isidore di Merida, or the Devil's Creek—Spaniards—Don Isidore = Braham: Benito (his valet) = Harley: Giacomo (guardian to Alzonda) = J. Russell: Laurent (a Savoyard) = Bland: Donna Alzonda (betrothed to Isidore) = Mrs. Bedford: Florimante = Madame Feron: — Maltese — Vignarello = Yarnold: Spalatro = Webster: Violetta = Miss I. Paton: Estella (a Savoyard — sister to Laurent) = Miss Grant:—Pirates—Rophino (nephew to Giacomo) = Bedford: Trufaldi (a desperado) =

Salter :—this Opera, in 3 acts, was acted 18 times—the scene lies in Malta, and upon the waters of the Mediterranean close to it—Cobb's Op. of the Pirates, was brought out by the D. L. Company, Nov. 21, 1792—it had never been printed, and the only manuscript of it had been burnt with D. L. theatre — it was now wished to bring forward afresh the celebrated music which Storace had composed for the Pirates—a gentleman was persuaded to put together a vehicle for it—he made the plot of the Pirates (as described in the magazines of the day) his general guide — and persons who remembered the Pirates, said that the new Opera was better than the old one —but the writer of it did not think it fit for publication.

Dec. 1. Never acted, Lancers. Capt. Lenox = Jones : Capt. Belton (in love with Louisa, who is his cousin) = Cooper : Admiral Etiquette (uncle to Belton and Louisa) = Browne : Crusty (master of the hotel) = Gattie : Peter (servant to Lenox and Belton) = Webster : Louisa Marston (in love with Belton) = Miss I. Paton : — acted 18 times — the scene lies at a hotel — Lenox and Belton have, each of them, a suit of regimentals, but no other clothes, the person, with whom they had previously lodged, having seized the rest of their wardrobe for rent — Lenox sends his coat to be mended — the tailor refuses to return it, till his bill shall be paid—Lenox runs off with Belton's coat—the Admiral and Louisa arrive at the hotel — the Admiral is much displeased with Belton for appearing before him and Louisa without a coat — Lenox returns — Peter carries the other regimental coat into Belton's room — Belton

puts it on — and the piece concludes with the union of Belton and Louisa — this is a pleasant C., in one act—it was written by Howard Payne.

7. Virginius. Virginia = Miss Foote : — with Of Age To-morrow : Baron Willinhurst = Harley : Baron Piffleberg = J. Russell : Hans Molkus = Gattie : Maria = Miss Foote.

12. Hamlet — Hamlet = Macready : Ghost = Cooper : Horatio = Mude : Polonius = Dowton : Osrick = Browne : Gravedigger = Harley : Queen = Mrs. W. West : Ophelia = Miss Love, 1st time.

13. High Life below Stairs. Lovel = Cooper : Duke's Servant = Jones : Sir Harry's Servant = Harley : Kitty = Mrs. Davison.

17. Macbeth — Macbeth = Cooper from the New York theatre : Macduff = Wallack : Banquo = Cooper : Rosse = Mude : Hecate = Bedford : Lady Macbeth = Mrs. Bunn : — at the bottom of the bill, the American Cooper was announced as about to play Othello on the 19th, but the play was changed, and he did not act a second time.

22. Liston's bt. had been fixed for this evening — but on the 18th it was postponed, as Liston had met with a severe accident.

31. Critic. Puff = Jones : Sir Fretful Plagiary = Mathews : Sneer = Cooper : Don Whiskerandos = Liston : Tilburina = Mrs. Orger : — with Killing no Murder. Buskin = Mathews : Apollo Belvi = Liston : —the Critic was acted 29 times—Killing no Murder was also acted several times.

Jan. 8. Cabinet —— 23. Turkish Lovers.

28. First time — Edward the Black Prince — founded on W. Shirley, and Beaumont and Fletcher

—French — John, King of France = Powell: Ribemont and Rousillon (marshals of France) = Macready and Younge: Archbishop of Sens = Yarnold: Constable of France = Henderson: Cardinal Perigort = Thompson: Helena (daughter to Rousillon) = Miss Love:——English—Edward = Wallack: Earl of Salisbury = Cooper: Lord Audley = Mude: Forage = Harley: Julio (page to Ribemont) = Miss E. Tree: — acted twice — this historical play, in 3 acts, and interspersed with music, was put together by Reynolds—a gentleman, who was present on one of the nights, said, that the plays of Fletcher, from which Reynolds had borrowed, were Philaster, Bonduca, and the Two Noble Kinsmen — he could not pretend to describe *how* Reynolds had contrived to jumble his materials together — he only knew that the thing was *done*, and that he witnessed the damnation of the piece.

31. Never acted, Haunted Inn. Capt. Levant = Jones: Corporal Trot = Mathews: Sir Tomkyn Probe = W. Bennett: Gristle (an innkeeper) = Hughes: Tommy Tadpole (his waiter) = Liston: Etiquette = Gattie: Angelica = Miss I. Paton: Mrs. Gristle = Mrs. C. Jones: Jenny Tuft (her niece) = Mrs. Orger—this F. was written by Peake — it was acted 18 times—it seems not to have been printed.

Feb. 11. Sultan. Roxalana = Miss Paton.

18. William Tell. Emma = Mrs. W. West:—with, never acted, Juan's Early Days — founded on the first 6 Cantos of Lord Byron's Don Juan — characters in Spain — Don Juan = Miss Love: Don Alphonzo = J. Russell: Donna Julia = Mrs. Geesin: Donna Inez = Mrs. C. Jones: Antonia = Mrs.

Orger :—characters in Greece—Lambro = Bedford : Cyrus = Webster : Haide = Miss E. Tree : Zoe = Miss I. Paton :—characters in Turkey—Rancocanti = Harley : Shadrac = Salter : the Sultan = Younge : Baba = Gattie : Will Johnson = Browne : Gulbeyaz = Miss Grant : — this Operatic Extravaganza was acted 6 times—it seems not to have been printed.

March 1. Poor Gentleman. Frederick = Jones : Ollapod = Mathews : Sir Robert Bramble = Dowton : Lieut. Worthington = Cooper : Corporal Foss = Liston : Stephen Harrowby = Harley : Sir Charles Cropland = Hooper : Miss Lucretia Mac Tab = Mrs. Davison : Emily = Miss E. Tree : — acted about 13 times.

3. Isabella. Biron = Macready : Villeroy = Cooper : Baldwin = Younge : Carlos = Wallack : Sampson = J. Russell : Isabella = Mrs. Duff from Dublin, 1st app. : Nurse = Mrs. C. Jones : — not repeated.

10. Never acted, Don Pedro—Don Pedro (King of Castile) = Cooper : Henry (his brother and rival) = Macready : Raban (a Jew) = Wallack : Manoel de Lorca = Mude : Constable of France = Yarnold : Daniot (an assassin) = C. Jones : Maria de Padilla = Mrs. W. West : Blanche of Bourbon (Pedro's Queen) = Miss E. Tree : — acted twice — this play was written by Lord Porchester — the Editor of it (for the author was abroad) says in his preface — "the T. of Pedro is taken from a "portion of the history of Peter the Cruel—the ascen- "dancy long exercised over him by his well-known "mistress, Maria de Padilla, the death of his Queen, "by the agency of a Jew, whom she had offended,

" and the subsequent defeat and death of Pedro, who " fell by the arm of his natural brother, Henry of " Trastamar, are historic facts"—in the play, Blanche is represented as having been in love with Henry, and forced by her father to marry Pedro—Maria de Padilla is a woman of consummate art, of great ambition, and without any scruple about the means by which she effects her purposes—Raban is apparently her confidential agent—yet she inserts even his name in the list of her intended victims—he discovers her intentions, and thwarts her plans—a battle takes place between the 4th and 5th acts—Don Pedro is defeated—in the 5th act he and Henry fight—Pedro is killed—Maria poisons herself—the Queen dies, having been previously poisoned——several parts of this T. are very well written—particularly the scene in which Pedro directs Daniot to murder the Queen—but on the whole it is far from a good play—the characters of Maria, Pedro, and Raban are well supported—the rest of the D. P. have but little to recommend them—Lord Porchester seems rather to have aimed at giving a just representation of his three principal characters, than at forming a regular and compact plot—the interview between Henry and Blanche, in the 2d act, takes place under very improbable circumstances.

15. Frolicks in France. Baron Ledoux = J. Russell :—rest as before— this was Kenney's C. reduced to 3 acts—it was acted twice—it seems not to have been printed.

22. Siege of Belgrade. Lilla = Miss Love, 1st time.

24. Liston's bt. Frolicks in France, with, never

acted there, Too late for Dinner. Nicholas Twill = Liston: Frank Poppleton = Jones: Emily = Miss E. Tree:—and, never acted there, Portrait of Cervantes. Sancho = Liston: Scipio = J. Russell: Murillo = Dowton: Lucetta = Mrs. Orger.

25. Obi, revived. Three-Finger'd Jack = Browne.

29. Madame Feron's bt. Artaxerxes, with the Prize. Lenitive = Harley: Caroline = Madame Feron.

April 7. Lovers' Vows, with, never acted, the Dumb Savoyard and his Monkey. Pipino (the Dumb Savoyard) = Mrs. Barrymore: Marmazette (his Monkey) = Master Wieland: Count Maldicini = Younge: Vatchvell (an old German soldier, keeper of the prison) = Browne: Sturmwald (keeper of a ferry) = Webster: Countess Maldicini = Mrs. W. West: Teresa Vanepa (hostess of the black eagle) = Mrs. C. Jones:—this Melo-dramatic Entertainment was acted 38 times—it was written by Thompson—the scene lies in Germany—the Count had been condemned to death—he is to be excuted on the next morning—the Countess had obtained a pardon for her husband from the Emperour—just before she arrives at the prison in which the Count is confined, the Monkey takes the pardon from her paper-case, and hides it—this causes great distress to the parties concerned—at the conclusion, the pardon is found— this Melo-drama, in one act, is full of stage business, and consequently much better calculated for representation than perusal—the Dumb Savoyard assists the Countess to the utmost of his power—the Monkey plays a variety of tricks.

14. Adelgitha, revived. Guiscard = Cooper: Lo-

thair = Kean Jun.: Michael Ducas = Wallack: Adelgitha = Mrs. Duff: Emma = Miss Foote:—not repeated.

17. Love for Love. Valentine = Wallack: Foresight = Mathews: Ben = Liston: Tattle = Jones: Sir Sampson Legend = Dowton: Scandal = Cooper: Jeremy = J. Russell: Angelica = Miss E. Tree: Mrs. Frail = Mrs. Davison: Miss Prue = Miss Foote:—with Personation. Lord Henry = Cooper: Lady Julia = Miss Foote.

28. Miss Foote acted Aladdin, 1st time.

May 3. Never acted there, Roses and Thorns. Sir Hilary Heartsease = Liston: Sir Valentine Verjuice = Mathews: Frederick Fitzalwyn = Cooper: Chevalier Raffleton = Browne: Blancour = Hooper: Julia Heartsease = Miss E. Tree: Rosa Appleton = Miss I. Paton: Artilla = Mrs. Orger:—with, never acted, School for Gallantry. Col. Mansfelt = Jones: Cornet Leontine = Miss Love: Matilda = Miss E. Tree:—this C., in one act, was acted 3 times—it seems not to have been printed.

10. Love for Love, 4th time, with, never acted there, Gay Deceivers. Sir Harry Popinjay = Hooper: Nehemiah Flam = Liston: Pegasus Puncheon = Mathews.

14. Not acted 80 years, Taming of the Shrew. Petruchio = Wallack: Grumio = Harley: Hortensio = Braham: Lucentio = Bland: Tranio = Cooper: Gremio = Browne: Baptista = W. Bennett: Vincentio = Gattie: Taylor = J. Russell: Pedant = Bedford: Catherine = Miss Fanny Ayton: Bianca = Miss Grant: Widow = Miss Nicol: Curtis = Mrs. C. Jones:—acted 4 times—this was Shakspeare's

Comedy turned into an Opera by Reynolds—the original play, in all probability, had not been acted since the Restoration—Lacy's alteration of it was acted at T. R. April 9 1667.

16. Miss Foote's bt. As you like it. Touchstone = Harley: Jaques = Macready: Orlando = Wallack: Rosalind = Miss Foote:—with the Romp. Watty Cockney = Harley, 1st time: Priscilla Tomboy = Miss Foote, 1st time:—and, never acted there, Clari. Rolamo = Dowton: Clari = Miss Foote: Vespina = Miss Love.

20. Wallack's bt. School for Scandal. Sir Peter = Mathews: Sir Oliver = Dowton: Charles = Wallack: Joseph = Cooper: Sir Benjamin = Liston: Moses = Harley: Trip = Jones: Lady Teazle = Miss Foote: Mrs. Candour = Mrs. Davison:—with Love, Law, and Physic. Flexible = Mathews: Lubin Log = Liston.

22. Will, as before.

23. Macready's bt. Cymbeline. Posthumus = Macready: Jachimo = Cooper: Imogen = Miss Foote.

27. Never acted, Ups and Downs, or the Ladder of Life. Felix Mudberry = Liston: Mammonton = Cooper: Jack Pointer = Jones: Christopher Higgins = J. Russell: Earl Delamere = Hooper: Countess Dowager Delamere = Mrs. Davison: Lady Charlewood = Miss I. Paton: Amelia Mammonton = Miss Ellen Tree: Kitty Corderoy = Miss Love: Mrs. Corderoy = Mrs. C. Jones:—this C., in 3 acts, was acted 8 times—it seems not to have been printed.

28. Harley's bt. Never acted there, Who wants a Guinea? Sir Larry = Jones: Solomon Gundy =

Liston: Torrent = Dowton: Barford = Cooper: Jonathan Oldskirt = Mathews: Henry = Wallack: Andrew Bang = Harley: Mrs. Glastonbury = Mrs. C. Jones: Fanny = Miss Love:—with an Interlude from My Grandmother. Vapour = Harley: Dicky Gossip = Mathews:—and Poor Soldier. Patrick = Miss Love, 1st time: Darby = Harley.

June 11. Braham's bt. Malvina, and Bee-hive. Mingle = Harley: Capt. Merton = Jones: Cicely = Miss Love.

16. Way to get Married. Tangent = Jones: Toby Allspice = Mathews: Capt. Faulkner = Cooper: Dick Dashall = Browne: Clementina Allspice = Mrs. Orger: Julia Faulkner = Miss E. Tree.

17. Miss Love acted Maria Darlington, 1st time.

19. Who's Who? Sam Dabbs = Mathews.

20. Miss Love's bt. English Fleet. Katherine = Miss Love, 1st time:—with Sprigs of Laurel. Nipperkin = Mathews:—and Paul and Virginia. Paul Miss Love.

23. Turnpike Gate. Crack = Mathews.

24. Cooper's bt. Artaxerxes, with Ways and Means, revived. Sir David Dunder = Mathews: Random = Cooper: Scruple = Mude: Tiptoe (for that night only) = Wallack: Kitty = Miss E. Tree: Lady Dunder = Mrs. C. Jones: Harriet = Miss I. Paton:—and Midas. Apollo = Madame Vestris.

25. Simpson & Co. Mrs. Simpson = Miss E. Tree.

27. Grimaldi's bt. and last app. in public. Jonathan in England, with Adopted Child, and Harlequin Hoax. Harlequin = Harley: Patch = J. Russell:

Columbine = Miss Kelly :—to conclude with scenes from popular Pantomimes. Clown = Grimaldi.

28. (Last night) Spring's bt. Town and Country. Rosalie Somers = Miss Lawrence from Bristol :—with Rival Soldiers—and Katharine and Petruchio —Petruchio = Wallack : Grumio = Harley : Katharine = Miss Lawrence.

Wallack was Stage Manager this season.

C. G. 1827-1828.

Oct. 1. Julius Cæsar, and Peter Wilkins.

2. Provoked Husband. Lady Townly = Miss Jarman.

4. Wild Oats. Rover = Wrench, 1st app. there : Sir George Thunder = Bartley : Harry = Serle : Ephraim Smooth = Fawcett : John Dory = Power, 1st time : Sim = Keeley : Lady Amaranth = Miss Jarman.

5. Othello. Othello = C. Kemble : Iago = Young : Cassio = Serle : Desdemona = Miss Jarman : Æmilia = Mrs. Faucit :—with Miller and his Men.

6. Wonder. Violante = Miss Jarman: Inis = Mrs. J. Hughes, late Miss Jones:—with Irish Tutor, and 'Twas I.

8. Hamlet. Hamlet = Young: Ghost = Warde.

9. Much ado. Beatrice = Miss Jarman.

10. Venice Preserved. Jaffier = C. Kemble: Pierre = Young: Belvidera = Miss Jarman.

11. Wild Oats, with, never acted there, Shepherd Boy. Alexis (the Shepherd Boy) = Miss Kelly, her 1st app. there: Marquis de la Tour = Serle: Ambroise (his steward) = Keeley: Rigoret (the baillie) = Blanchard: Gautier (an innkeeper) = Bartley: Durval (friend to the Marquis) = Baker: Lucette (Gautier's daughter) = Miss Goward:—acted 3 times—this Operatic Drama was brought out at the English Opera House—it seems not to have been printed.

12. Revenge. Leonora = Miss Jarman, 1st time.

13. Peveril of the Peak, with, never acted there, Gretna Green. Jenkins = Wrench: Larder = Power: Lord Lovewell = Duruset: Tomkins' = Evans: Betty Finikin = Miss Kelly: Emily = Miss Henry:—acted 4 times—this F. was brought out at the English Opera House—it seems not to have been printed.

15. Merchant of Venice. Shylock = Kean, 1st app. there: Anthonio = Egerton: Bassanio = C. Kemble: Gratiano = Farley: Lorenzo = Duruset: Launcelot = Meadows: Gobbo = Blanchard: Portia = Miss Jarman: Nerissa = Miss Goward: Jessica = Miss Henry:—at the bottom of the bill for this evening "Thirty Years, or the Life of a Gambler" is said to be in rehearsal—the piece was not acted

—C. Kemble, Warde, and Miss Kelly were cast for the principal characters.

16. Der Freischutz. Casper = Warde, 1st time.

18. Wrench acted Sir Benjamin Backbite.

19. Never acted there, Serjeant's Wife. Old Cartouch = Bartley : Frederick Cartouch (the Serjeant) = Duruset : Gaspard = O. Smith : Robin = Keeley : Lisette (the Serjeant's Wife) = Miss Kelly : Margot = Miss Goward :—acted 9 times—this Melo-drama was brought out at the English Opera House with great success—it seems not to have been printed.

Miss Kelly, in a Melo-drama, was certainly superiour to all actresses—On the 22d of Aug. in 1816, Miss Kelly, in Lucy Lockit, was so interrupted by the perpetual talking of a party in the stage box, that she made a pause, and gave a significant look—this not producing the desired effect, she, with a spirit much to be commended, made an appeal to the audience—this mode of interrupting the play by idle conversation may be very fashionable, but it is certainly very contrary to *real* politeness—a person who is really polite, will not be so selfish as to disturb others for his own gratification.

20. Rivals. Sir Lucius O'Trigger = Power :—with the £100 Note. Montmorency = Wrench.

22. Richard 3d. Richard = Kean : Richmond = C. Kemble : Lady Anne = Miss Jarman.

23. Love and Reason——24. Gamester.

25. New Way to Pay Old Debts. Sir Giles Overreach = Kean : Wellborn = C. Kemble : Marrall = W. Farren : Justice Greedy = Blanchard : Allworth = Raymond : Lord Lovel = Egerton : Lady Allworth = Mrs. Faucit.

26. King John, with Giovanni in London.

31. Mrs. Chatterley acted Anne Lovely.

Nov. 3. Wife's Stratagem. Volatile = Wrench, 1st time:—with, for the 1st time, Alfred the Great, or the Enchanted Standard. Saxons—Alfred (King of England—in love with Elswitha) = Warde: Gog (a neatherd) = Fawcett: Edwy (in love with Blanche) = Duruset: Odune (Earl of Devon) = Raymond: Greybald (warder of Corfe castle) = Blanchard: Elswitha (disguised as Ethelbert, the page of Odune, in love with Alfred) = Miss Goward: Judith (the King's sister) = Mrs. Vining: Blanche (Gog's daughter—in love with Edwy) = Miss Kelly: Birtha (Gog's wife) = Mrs. Davenport:—Danes—Guthrum (their chief) = Serle: Osric (the Standard bearer) = J. Isaacs:—acted 16 times——Corfe Castle is in the possession of the Danes—Judith is a prisoner in the castle—Guthrum is in love with her—he supposes her to be Elswitha—the Saxons and Danes meet—Guthrum demands a truce—but, on hearing that a reinforcement of his countrymen is arrived, he breaks the truce—an engagement takes place, and Alfred is supposed to be killed—Alfred seeks for shelter in Birtha's cottage—Blanche places some cakes on the hearth, and Birtha tells Alfred to watch them—the cakes are burnt, and Birtha rates Alfred for his neglect—Alfred visits the Danish camp in the disguise of a minstrel—he is discovered, and Guthrum orders him to be secured—Elswitha sets fire to the Enchanted Standard—Edwy and his followers rush in—a conflict ensues—the Danes are subdued, and the castle is burnt—this Musical Drama, in 2 acts, was written by Pocock—Pocock

says in his advertisement—" this piece, as I have " stated in the bills of the day, is founded partly on " an early Drama of O'Keeffe's, but the superstruc- " ture is wholly different, as may be seen by a re- " ference to his ' Magic Banner' "—Pocock has improved what he has borrowed, but the superstructure of his piece is certainly not so different from the Magic Banner as he represents it to be—see Hay. June 22 1796—in fact Elswitha—Judith—Odune and Greybald are the only characters which can be said to be *entirely* new—Pocock's assertion, that the Magic Banner was one of O'Keeffe's *early* Dramas, is a most disgraceful mistake—not that it is of any importance in itself, but as it might have been easily avoided — O'Keeffe published his Recollections in 1826 – and it would have been very little trouble to have seen what O'Keeffe had said of his own piece —and still less to have been silent as to the date of it—the Magic Banner was so far from being one of O'Keeffe's *early* Dramas, that he enumerates it as his 51st piece—it was not written till O'Keeffe's powers for writing (such as they were) were on the decline—Pocock's 1st title is incorrect—it should have been Alfred simply—or Alfred, King of England—Gog at pp. 33 and 37 calls his wife Mrs. G. —this modern expression is very improper in such a piece as this.

17. Foscari. Camilla = Miss Jarman.

21. Henry 4th part 1st—as before.

24. Never acted, Seraglio. Ibrahim (Bassa of the island) = Warde: Belmonte (a young Sicilian) = Sapio: Pedrillo (his valet) = Wrench: Osmyn (intendant of the Seraglio) = G. Penson: Dr. O'Cal-

laghan (in love with Blonda) = Power: Malek = Egerton: Eudoxius (a Greek proprietor) = Claremont: Alexis (his grandson) = Miss H. Cawse: Demetrius (captain of a ship) = Baker: Constanza = Miss Hughes: Blonda (her woman—sister to Pedrillo and in love with Dr. O'Callaghan) = Madame Vestris: Doris (sister to Alexis) = Miss Cawse:—acted 21 times—the scene lies in a Greek island of the Archipelago—Belmonte and Constanza were contracted—Constanza, with Blonda and Pedrillo, had sailed from Naples to join Belmonte at Palermo—on their voyage they had been taken prisoners by some Algerines—they had afterwards been purchased as slaves for the Bassa—the Bassa had fallen in love with Constanza—at the opening of the piece, Belmonte lands on the island, from the ship of Demetrius, and in the disguise of an artist—Pedrillo introduces Belmonte to the Bassa—the Bassa takes him under his protection—Belmonte, Constanza, Pedrillo, Blonda and Dr. O'Callaghan attempt to make their escape, but are overtaken by the Janissaries—Constanza is accused of having purloined a bracelet, on which the Bassa sets a particular value—she is brought before the Bassa—as he had treated her with great kindness and respect, he naturally reproaches her for her conduct towards him—the bracelet proves to be the property of Constanza, and exactly similar to that of the Bassa—the Bassa discovers, by means of the bracelets, that Constanza is his sister—he sets Belmonte, &c. at liberty——this Opera, in 3 acts, was written by Dimond—it is greatly superiour to the generality of Operas.

30. Hamlet. Ophelia = Miss Kelly.

Dec. 5. Winter's Tale, revived. Leontes = Young: Polixenes = Diddear, 1st app. there: Florizel = Raymond: Camillo = Egerton: Antigonus = Bartley: Autolycus = Fawcett: Clown = Keeley: Old Shepherd = Blanchard: Hermione = Mrs. Faucit: Perdita = Miss Jarman: Paulina = Mrs. Chatterley:—acted 3 times.

21. Othello — Othello = Kean: Iago = Young: Cassio = C. Kemble: Desdemona = Miss Jarman: —acted, with this cast, 9 times.

26. Isabella. Biron = Warde: Isabella = Miss Jarman.

28. Love in a Village. Justice Woodcock = W. Farren: Hodge = Keeley: Madge = Miss Kelly.

29. Honey Moon—as before.

Jan. 5. Man of the World. Egerton = Warde: Sidney = Diddear:—rest as Dec. 5, 1823.

7. Richard the 3d. Richmond = Warde.

9. Clandestine Marriage. Lord Ogleby = W. Farren: Sterling = Fawcett: Lovewell = Raymond: Sir John Melvil = Diddear: Canton = Farley: Brush = Power: Mrs. Heidelberg = Mrs. Davenport: Miss Sterling = Mrs. Gibbs: Fanny = Miss Jarman.

10. Iron Chest. Sir Edward Mortimer = Kean.

12. Native Land, revived. Peregrino = G. Penson: Aurelio = Wood: Tancredi = Diddear: Guiseppo = Blanchard: Biondina = Madame Vestris: Zanina = Miss Goward: Clymante = Miss Hughes:—their 1st app. in those characters.

23. First time, Serf, or the Russian Brothers. Ossip (the Serf) = Warde: Vladimir (the legitimate son of Romanzoff — in love with the Countess) = Young: Isidor (the illegitimate son of Romanzoff)

= C. Kemble : Petrow = Egerton : Countess Olga = Miss Jarman : Madame La Roche (her friend) = Mrs. Vining : — acted 4 times — Ossip had been the favourite Serf of Prince Romanzoff—he had ventured to marry Axinia, notwithstanding that the Prince had refused his consent—the Prince had torn Axinia from her husband, and given her to a groom — she had died — Ossip had secretly vowed vengeance on the Prince and his family — the Prince had brought up Isidor as if he had been legitimate, but had neglected to give him a charter of freedom before his death — in the 1st act, Isidor returns from travel — Vladimir at first treats him as a brother—he promises him the charter of his freedom, and talks of it as a mere matter of form, but on discovering the mutual attachment between Isidor and the Countess, he sends Isidor to prison — Isidor is forced to wait at table in the habit of a page — he and the Countess bear the insults of Vladimir for some time with patience — Isidor is at last so enraged, that he runs at Vladimir with his drawn dirk — the Countess interposes, and is wounded in the hand — Isidor's life is forfeited by this act of rashness — the Countess, in order to save Isidor's life, and on condition that he should receive his freedom, marries Vladimir — in the last scene, Isidor and Vladimir fight — Vladimir is killed—Isidor is mortally wounded—the Countess is in despair — this T. was taken from the German, and adapted to the English stage by Talbot — the dialogue is written, partly in blank verse, and partly in prose—the first 3 acts are interesting—the 4th is flat—the 5th is moderate—the character of Ossip is very well supported till the last scene.

Nothing can be more contrary to reason than the prejudice entertained against natural children — let the guilt of bringing such persons into the world be what it may, yet it is the guilt of the parents, and not of the children — the law, for the sake of encouraging marriage, debars natural children from inheriting the property of their parents — and here the matter ought to rest — for no man can have a stigma inflicted on him with justice, except by his own act — it is somewhere said, that William the Conqueror was so little ashamed of a circumstance in which he had no concern, that he frequently signed his name as William the Bastard.

Feb. 5. First time, Merchant's Wedding, or London Frolics in 1638. Frank Plotwell (nephew to Warehouse) = C. Kemble: Warehouse (a merchant and usurer) = W. Farren: Seathrift (another merchant) = Blanchard: Timothy (his son) = Keeley: Lieut. Valentine = Diddear: Bright and Newcut (two Templars) = Serle and Horrebow: Capt. Quartfield = Bartley: Scoreup = Turnour: Salewit (a poet) = Meadows: Banswright = Evans: Aurelia (a wealthy heiress) = Miss Chester: Penelope (sister to Plotwell) = Mrs. Chatterley: Dorcas (woman to Aurelia) = Mrs. J. Hughes: Mrs. Seathrift = Mrs. Weston: —acted 16 times—this is a very good C.—it was put together by Planchè – it is principally taken from the City Match (see T. R. Sep. 28, 1668) and the Match at Midnight (see the 6th vol. of Dodsley, 1744) — but Planchè says in his preface that he has also borrowed some parts of the dialogue from Green's Tu quoque, and the Widow's Tears—the City Match is a good play, and did not require so material an

alteration, as Planchè has made — it had been revived at D. L. (see April 15, 1755) with only slight changes — in the City Match, Aurelia is Plotwell's sister — at the conclusion, Plotwell marries Dorcas and Aurelia marries Timothy — the supposed marriage takes place between Warehouse and Dorcas — all this required no alteration — but Planchè, in his rage for alteration, calls Plotwell's sister Penelope — makes Penelope married to Warehouse by the sham parson, and Dorcas really married to Timothy — in the City Match, Warehouse is not an usurer, but he is represented as such by Planchè, for the sake of introducing the scene between him and Valentine in the 1st act — this scene is taken from the Match at Midnight—as also the love scene between Valentine and Penelope — and in particular, the scene at the close of the 4th act, in which Plotwell by a stratagem prevails on Aurelia to marry him — the scene, at the beginning of the 3d act, between Plotwell and Aurelia is from Green's Tu quoque — Planchè would, perhaps, have acted more judiciously, if he had formed a distinct underplot from the Match at Midnight — he has certainly treated the author of the City Match in a very unfair manner.

19. Never acted, Somnambulist, or the Phantom of the Village. Rosambert (Colonel of Musqueteers and Seigneur of the Village) = Wrench: Edmund Beauchamp (a rich young farmer) = Diddear: Colin de Trop (a foolish fellow, who wants to marry Madame Gertrude) = Keeley: Oliver (a trumpeter in Rosambert's regiment) = Meadows: Baillie of the Village = Evans: Ernestine Dormeuil (an orphan—adopted by Dame Michaud) = Miss Kelly, her first

app. since her late severe indisposition: Dame Michaud (a miller's widow) = Mrs. Davenport: Madame Gertrude (a young widow who keeps an inn) = Miss Goward: Marcelline (her servant) = Miss Henry: — acted 11 times — the scene lies at a Village in Provence — Edmund and Ernestine are mutually in love — they sign a contract of marriage, and are to be married on the next morning—Rosambert determines to pass the night in a pavilion which is said to be haunted by a white Phantom—Ernestine comes into the pavilion, walking in her sleep — Rosambert thinks it would be dangerous to wake her, and leaves the pavilion—Ernestine lies down on the bed which had been prepared for Rosambert—she is found lying on the bed, and asleep—Edmund fancies that she had gone to the pavilion on Rosambert's account — he tears the contract, and proposes to marry Madame Gertrude — at the conclusion, he is convinced of Ernestine's innocence—Madame Gertrude agrees to marry Colin — this is a moderate piece, in 2 acts—it was written by Moncrieff—in the last scene, Ernestine enters with a candle in her hand, and walking in her sleep—she is in a situation of great danger — this stage trick is said to have excited the intense feelings of the audience — but it is absurd to the last degree — as the scene evidently takes place in the day time — and Ernestine is in a state of mind which would, in all probability, have prevented her from sleeping.

28. Never acted, Invincibles. General Verdun = Fawcett: Chevalier Dorval = Baker: Capt. Florvil = Wood: Brusque = Bartley: O'Slash = Power:

Tactique = Meadows : Victoire = Madame Vestris : Juliette = Miss Cawse :—there are several other characters—this musical F. was acted 34 times—it seems not to have been printed.

March 1. Antiquary. Caxon = Blanchard.

4. Wrench acted Antipholis of Syracuse.

10. King Lear. Lear = Kean : Edgar = Warde.

29. Fawcett's bt.—3d act of Hamlet—3d act of Richard the 2d. Richard = Kean : Bolingbroke = Warde :—Beggar's Opera, in 2 acts. Macheath = Madame Vestris : Peachum = Blanchard : Lockit = Bartley : Filch = Meadows : Polly = Miss Stephens : Lucy = Miss Kelly : Mrs. Peachum = Mrs. Davenport :—with last act of Romeo and Juliet—and Invincibles.

April 7. Never acted, Tuckitomba, or the Obi Sorceress. Edwards (a planter) = Diddear : Abraham Fletcher (his overseer) = Evans : Goliah Fletcher (Abraham's twin brother) = Keeley : Tuckitomba = O. Smith : Nick Dragon (master of the pirate ship) = Power : Simon Smallthread (a tailor of Port Royal) = Blanchard : Esther (the Obi Sorceress) = Mrs. Vining : Clara (a Quadroon girl) = Miss Goward :—this Melo-drama was acted 6 times—it seems not to have been printed.

15. Never acted there, Race for a Dinner. Sponge = Wrench : Feedwell (an innkeeper) = Evans : Doric = Blanchard : Measureton = Horrebow : Dalton = Baker : Lovel = Fitzharris :—acted 4 or 5 times—Doric orders a dinner at Feedwell's for his daughter's wedding—Sponge endeavours to get invited to it, but does not succeed — Dalton's servant orders a

dinner—Sponge passes himself on Feedwell for Dalton; but as the dinner was ordered for three persons, a demur occurs—Dalton and Lovel enter—Sponge asks them to dine with him—they accept the invitation, and sit down to dinner—Sponge is continually detained by different persons till the dinner is eaten, and the table cleared——this piece, in one act, was written by Rodwell—it is a trifle, and merely calculated for representation.

16. Bombastes Furioso. Bombastes = J. Reeve, his 1st app. there:—that is as engaged.

23. Mayor of Garratt, revived. Major Sturgeon = J. Reeve: Jerry Sneak = Keeley: Sir Jacob Jollup = Blanchard: Heeltap = Meadows: Mrs. Sneak = Mrs. Gibbs:—not repeated.

26. Never acted, Little Offerings. Admiral Broadside = Bartley: Peter Yarn = Fawcett: Aufait = Wrench: Giacomelli = Keeley: Wooburn = Diddear: Dominico = O. Smith: Estella = Miss Goward: Miss Broadside = Mrs. Davenport:—this Farce was acted twice—it seems not to have been printed.

May 2. Merry Wives. Falstaff = Bartley: Slender = Keeley.

3. Inconstant. Duretete = Wrench, 1st time: Oriana = Miss Kelly, 1st time.

9. Young's bt. As you like it. Jaques = Young: Adam = Bartley: Rosalind = Madame Vestris:—with, not acted 8 years, Devil to Pay. Jobson = W. Farren: Sir John Loverule = Duruset: Nell = Miss Kelly: Lady Loverule = Mrs. Gibbs.

19. C. Kemble's bt. Point of Honour, with Marriage of Figaro. Almaviva = Wrench: Cherubino = Madame Vestris, 1st time.

21. Merchant's Wedding. Aurelia = Miss Jarman, 1st time.

27. Never acted, Carron Side, or the Fete Champetre. Col. Campbell = Blanchard : Donald Mackay (his old domestic) = Bartley : Sandy Sanderson (owner of the ferry on the river Carron) = Keeley : Capt. Allan Lindsay = Sapio : Cornet Hector Lindsay = Wood : Blanch Mackay = Miss Stephens : Grace Campbell = Miss Cawse : Janet Sanderson = Miss Goward : Mrs. Campbell = Mrs. Weston :—this Op. in 2 acts, was acted 7 times—it seems not to have been printed.

28. For bt. of Madame Vestris. Jealous Wife. Lord Trinket = Wrench, 1st time : Mrs. Oakly = Madame Vestris, 1st and only time : Harriet = Miss Jarman, 1st time.

June 4. W. Farren's bt. Jealous Wife. Russet = W. Farren : Mrs. Oakly = Madame Vestris : Harriet = Mrs. Chatterley :—with Tom and Jerry. Corinthian Tom = Wrench : Jerry Hawthorn = J. Reeve : Logic (for that night only) = W. Farren : Jemmy Green = Keeley :—Wrench and Keeley acted their characters originally.

5. Miss Jarman's bt. Rivals. Acres = J. Reeve : Lydia = Miss Jarman, 1st time : Julia = Mrs. Chatterley :—with Clari. Clari (for that night only) = Miss Jarman.

7. Stranger = Young : Mrs. Haller = Miss Jarman.

9. Macbeth = Young : Lady Macbeth = Mrs. Faucit.

10. Farley's bt. Jealous Wife. Sir Harry = Farley :—with Tom and Jerry.

12. Cymbeline, with Returned "Killed."

17. Mrs. Chatterley acted Mrs. Oakly.

18. Speed the Plough. Bob Handy = Wrench.
20. (Last night) Wrench acted Tom Shuffleton.

HAY. 1828.

June 16. Never acted, Daughter to Marry. Vivid = Vining: Sam = Wilkinson: Rumble = Williams: Dobbs = Ross: Mrs. Dobbs = Mrs. Tayleure: Mary = Mrs. Waylett:—this Comic Piece, in one act, was acted 14 times—it seems not to have been printed —with Hypocrite. Charlotte = Miss F. H. Kelly, 1st app. there:—and Rencountre.

17. Barber of Seville. Figaro = J. Reeve, 1st time: Rosina = Miss Bartolozzi, her 1st app. on any stage:—with Spring and Autumn.

19. Paul Pry, and Lock and Key.

24. Rivals——25. Clandestine Marriage.

27. Young Quaker, and Thirteen to the Dozen.

28. Never acted, Milliners. Vanberg = Williams: Eustace = Vining: Dashwell = W. West: Mrs. Vanberg = Mrs. T. Hill: Bridget = Mrs. Waylett: Clementina = Mrs. Humby: Adelaide = Miss M. Glover: —this Vaudeville, in one act, was acted 10 times—it seems not to have been printed.

30. Marriage of Figaro, and Tribulation.

July 2. Goldsmith, with School for Scandal.

4. Busy Body. Marplot = Power, 1st time: Miranda = Miss F. H. Kelly.

5. Married and Single.

7. Miss F. H. Kelly acted Anne Lovely.

10. Merchant of Venice. Shylock = Gregory, 1st app.: Launcelot = Wilkinson: Portia = Miss F. H. Kelly.

11. Never acted, Two Friends. Ambrose = W. Farren: Herbert = Cooper: Valentine = W. West: Rose = Mrs. Humby: Elinor = Miss F. H. Kelly:—this Drama, in 2 acts, was acted 30 times—it seems not to have been printed.

15. Jealous Wife, and Irishman in London.

17. Who's the Dupe? Gradus = Cooper, 1st time: Doiley = W. Farren: Granger = Vining: Charlotte = Mrs. Humby.

21. *Shakspeare's* King Lear. Lear = Gregory: Edgar = Cooper: Kent = Williams: Cordelia = Miss F. H. Kelly: *Aranthe* = Miss Curtis.

22. John of Paris. Princess = Mrs. Waylett.

25. J. Reeve acted Sir Peter Pigwiggin.

26. Critic. Puff = Cooper, 1st time: Sir Fretful = W. Farren: Don Ferolo = J. Reeve: Tilburina = Mrs. Humby.

29. Quite Correct, with Sweethearts and Wives.

31. Miss F. H. Kelly acted Widow Bellmour.

Aug. 6. Miss F. H. Kelly acted Hypolita.

12. Cure for the Heart-Ache.

15. Bold Stroke for a Husband. Don Julio = Vining: Don Cæsar = W. Farren: Don Carlos = Brindal: Don Vincentio = Power: Gasper = Wil-

liams: Olivia = Miss F. H. Kelly: Victoria = Mrs. T. Hill: Minette = Mrs. Humby.

18. Never acted, Green-eyed Monster. Baron Speyenhausen (guardian to Amelia) = W. Farren: Marcus (his servant, but in the interest of Arnsdorf) = Vining: Krout (gardener to the Baron, and employed by him as a spy on his wife) = Wilkinson: Col. Arnsdorf = Cooper: Luise (a servant in the Baron's family) = Mrs. Humby: Baroness Speyenhausen (younger than her husband) = Mrs. Faucit: Amelia (her niece) = Miss F. H. Kelly:—acted 31 times——the Baron is extremely jealous, but affects to be free from jealousy—Arnsdorf asks his consent to marry Amelia—the Baron fancies that Arnsdorf's real attachment is to the Baroness—Marcus suggests a plan for turning the tables on the Baron—Arnsdorf and the Baroness pretend to think that the Baron is in love with Amelia—Marcus makes Krout believe, that the Baron had consented to Krout's marrying of Luise, that he might the more easily carry on his own designs against her—at the conclusion, the Baron is cured of his jealousy—he consents to the union of Arnsdorf and Amelia—Krout refuses Luise—she marries Marcus—this is a pretty good C., in 2 acts—it was written by Planché.

21. Wonder. Don Felix = Cooper: Lissardo = Power: Col. Briton = Vining: Gibby = Williams: Violante = Miss F. H. Kelly: Flora = Mrs. Humby.

26. Mountaineers. Octavian = Cooper: Agnes Mrs. Humby.

30. Good-natured Man, in 3 acts. Croaker = W. Farren: Honeywood = Cooper: Lofty = Vining: Leontine = Brindal: Jarvis = Williams: Twitch =

Wilkinson: Miss Richland = Miss F. H. Kelly: Mrs. Croaker = Mrs. Glover: Olivia = Mrs. T. Hill: Garnet = Miss M. Glover.

Sept. 1. Clari. Clari = Mrs. Waylett, 1st time.

2. Love in a Village. Justice Woodcock = W. Farren: Rosetta = Mrs. Waylett: Deborah = Mrs. Glover.

8. Never acted, Barber Baron, or the Frankfort Lottery. Frissac (a Strasbourg Barber) = W. Farren: Frederick D'Ormsberg (Colonel in the Bavarian service) = Blindal: Blackenbotham (bailie of the Barony of Ormsberg) = Ross: Peters (porter of the castle) = J. Reeve: Countess Olivia (a young widow) = Mrs. T. Hill: Bertha (her woman) = Mrs. Coveney: Flora (betrothed to Peters) = Miss M. Glover:—acted twice——the Colonel's father had been forced to sell his domain, with the Barony attached to it—it had been disposed of a second time at Frankfort by a Lottery—a Barber had gained the prize—the Colonel and the Countess wish to buy the estate of the Barber—Peters conceives that he will not sell it at a reasonable rate, unless he should be induced to do so by a stratagem—he presents himself to the Barber as a ghost with a very long beard—the Barber is so frightened that he is glad to sell the domain—the Colonel and the Countess are united—this Farce was taken from the French, and adapted to the English stage by Thackeray.

9. Foundling of the Forest. Valmont = Cooper: Florian = Vining: Monica = Mrs. Glover, 1st time.

10. Wilkinson acted Moll Flagon.

15. Never acted, Valeria—taken from the French.

Sir Clarence Plaintive = Williams: Henry Milner = Vining: Lord Melsom = Cooper: Squire Holloway = Doyne: Valeria (a blind girl) = Miss F. H. Kelly: Countess de Bloomfield = Mrs. Humby: Nancy = Mrs. Tayleure:—this C., in 3 acts, was acted 14 times—it seems not to have been printed.

18. Way to get Married. Tangent = Vining: Toby Allspice = Williams: Caustic = W. Farren: Capt. Faulkner = Cooper.

29. Never acted, Management, or the Prompter Puzzled. Earwig (Prompter of a Theatre Royal) = W. Farren: Optimus Highstilt (a celebrated Tragedian) = Gallot: Warbleton (an eminent Vocalist) = Stansbury: Chevalier Tourmonde = W. West: Frederick (in love with Emma) = Blindal: Dictum (Stage Manager) = W. Johnson: Mademoiselle Sauterelle (a distinguished Dancer) = Mrs. T. Hill: Mrs. Earwig = Mrs. Tayleure: Emma (daughter to Earwig—in love with Frederick) = Miss M. Glover: —acted 6 times——the piece begins on the day of Earwig's benefit—he had announced Highstilt, Warbleton, and Mademoiselle Sauterelle, in his bill, as the great attractions—they all write him word that they are too ill to perform, tho' they are quite well —Earwig calls on Highstilt—he administers a copious dose of flattery, which restores Highstilt to his health—Earwig next goes to Warbleton's—he piques his pride, by saying that Quaverly wants to act his part—and affects to think that Warbleton is still a little hoarse—Warbleton insists that his voice was never better and promises to perform—Earwig is equally successful with Mademoiselle Sauterelle—at the conclusion, he addresses the audience—this F.,

in one long act, was written by Lunn—it is said to be a free translation from the French—it is a pretty good piece—some of the scenes might be shortened to advantage.

30. W. Farren's bt. Belle's Stratagem. Hardy = W. Farren, 1st time.

Oct. 2. Wild Oats. Rover = Vining: Ephraim Smooth = J. Reeve: Lady Amaranth = Miss F. H. Kelly.

7. Miss F. H. Kelly's bt. Romeo and Juliet. Romeo = Vining: Mercutio = P. Farren: Juliet = Miss F. H. Kelly, 1st time for 5 years: Nurse = Mrs. Glover.

8. J. Reeve acted Tony Lumpkin.

15. (Last night) Peter Smink, &c.

BATH 1827-1828.

Nov. 5. Rivals. Lydia = Miss Brooke, from Hastings: Julia = Miss Taylor from Richmond: Mrs. Malaprop = Mrs. Darley, from York:—with Roland for an Oliver. Selbourne = Mason from York and Birmingham :— Mrs. Darley was by far the best

of the new performers—Miss Brooke totally failed —Mason was nephew to Mrs. Siddons.

9. Spring and Autumn. Rattle = Montague : Sir Simon Slack = Bellamy : Mrs. Rattle = Mrs. Darley.

10. Goldsmith. Cardillac = J. Vining : Oliver = Montague :—Vining acted well.

12. Rob Roy. Rob Roy = J. Vining : Rashleigh = Cathcart, from Dublin : Dougal = R. Jones, from Glasgow : Diana = Miss Forde, from D. L. and Hay.

14. Luke the Labourer—the Gipsy was dressed, and acted, admirably by Jones.

Dec. 1. Young Widow, or a Lesson for Lovers. Mandeville (in love with Aurelia) = Montague : Splash (his valet—in love with Lucy) = Woulds : Aurelia (the Young Widow—in love with Mandeville) = Miss Taylor : Lucy (her woman—in love with Splash) = Mrs. Woulds :—Aurelia goes to a masquerade in the disguise of a military officer — Mandeville follows her home, and sees her enter her own house—he concludes that he has a favoured rival—a quarrel ensues between Aurelia and Mandeville—at the conclusion they are reconciled—this piece, in one long act, was written by Rodwell—it was brought out at the Adelphi Nov. 1 1824—it is not a bad piece, but it might have been greatly improved by being reduced to half of the length—the original cast was—Mandeville = Power : Splash = Wrench : Aurelia = Miss S. Booth : Lucy = Mrs. Parrock.

10. Marriage of Figaro. Cherubino = Mrs. Ash-

ton from Birmingham: Susanna = Miss Paton: — she acted 8 times.

28. Peter Wilkins. Peter Wilkins = Montague: Crowquill = Woulds: Wildman of the Island = Jones: Yourawkee and Hallycarnie (daughters to the chief of the Flying Indians) = Mrs. Ashton and Miss Cooke.

Jan. 9. Peter Wilkins — a bad accident happened on this evening — when Mrs. Ashton and Miss Cooke came in flying, (in their 1st scene) they fell, owing to some failure in the machinery, or to the neglect of the person who worked it — Miss Cooke broke a small bone in her leg — Mrs. Ashton fell on her breast, and seemed at first more hurt than Miss Cooke — but it proved otherwise — they had a benefit on the 16th of Jan. — there were above £200 in the house — the Proprietor gave them the expenses.

12. 23 John Street Adelphi. Mr. Thomas Tomkins, John Street Adelphi = Montague: — this F. seems not to have been printed — it is a moderate piece in one act — Tomkins falls in love with Lady Crazy at the Opera — Sir Charles means to challenge Tomkins for the attentions which he has paid to his wife — he gives his own card to Tomkins — and makes Tomkins give him his card — Tomkins gets very drunk — a watchman puts Tomkins into a chair — the chairman searches Tomkins' pocket, and finds Sir Charles Crazy's card — he carries Tomkins to Wimpole Street — supposing that to be his home — Sir Charles is at first enraged at seeing Tomkins in his house — bnt at the conclusion they are reconciled.

19. Mountaineers. Octavian = Perkins.

21. Iron Chest. Sir Edward Mortimer = Pemberton, 1st app : Wilford = Perkins.

31. Macready acted William Tell.

Feb. 1. Macready acted Hamlet—in the 3d act, a sort of open box was exhibited to the spectators, between the wings—with a stool, or cushion, before it—(this was meant to represent an Oratory)—while Macready was speaking his soliloquy, Miss Taylor, as Ophelia, knelt with her back to him, and her arms on the side of the box, as if she had been leaning on the side of a pew at church — a more wretched attempt at innovation, was perhaps never made in any theatre — it was truly ridiculous — one gentleman laughed out.

2. Macbeth = Macready : Lady Macbeth = Mrs. Bailey.

Feb. —. Miss Foote acted 8 nights — her parts were – Zephyrina—Amelia Wildenhaim—Lady Bell Bloomer, 1st time—Sophia in Rendezvous, &c.

9. Mrs. Ashton made her 1st app. since her accident.

11. Virginius = Pemberton : Virginia = Miss Foote.

19. Pemberton acted Macbeth—he acted tolerably, but nothing farther — he had an indifferent figure, and a bad face, with no expression in it — he had studied the part with great attention, and understood it thoroughly.

21. Pemberton acted Shylock.

25. Brownell's bt. Rencountre, with Tribulation, and Before Breakfast—this musical F. was brought out at the English Opera House — it was said to

be a very poor piece — it seems not to have been printed.

March 8. J. Vining's bt. Slave, with Miller and his Men—J. Vining acted Gambia and Grindoff.

10. Montague's bt. Dramatist. Vapid = Montague : — with Joan of Arc, or the Maid of Orleans. Charles of France = Montague : Joan of Arc = Mrs. Bailey :—this is a poor Melo-drama, in 3 acts — it was written by Ball, and brought out at Sadler's Wells, August 12, 1822—Rapin has a long dissertation about the Maid of Orleans — at the conclusion he says — "I cannot help making one reflection on "the barbarous treatment which she received—it is "not possible to allege any excuse for this injustice" — Ball knew that if he should write his piece according to history, it would be unsuccessful—he has therefore invented a French general, called Beauvais, who is in rebellion against his sovereign — Joan of Arc, after having been for a considerable time victorious, falls into the hands of Beauvais—he condemns her to be burnt—the executioner sets fire to the pile of wood on which Joan is placed — Charles and his party rescue Joan, and take Beauvais prisoner — even at the catastrophe Ball has perverted the real fact—for Joan was burnt by the English at Rouen in 1431—in Ball's piece the English are not once mentioned — Mrs. Egerton acted Joan originally — the part was quite suited to her.

Montague had some difficulty in selecting a play for his benefit, there being no actress in the theatre who was qualified to act the parts which corresponded with his—he had about this time, the offer of an en-

gagement at C. G., which he declined — he had greatly improved since he came to Bath.

15. For bt. of Woulds. Heart of Mid Lothian. Dumbiedikes = Woulds : Madge Wildfire = Mrs. Bailey :—with 102, or the Veteran and his Progeny —and Lying made Easy — these Farces seem not to have been printed—the first of them came out at the Cobourg.

—. Liston acted 2 nights—Mad. Feron 4.

29. Bellamy's bt. Englishmen in India. Sir Matthew Scraggs = Bellamy : Tom Tape = Woulds : Lady Scraggs = Mrs. Darley : Sally Scraggs = Miss Taylor.

April 11. She wou'd and she wou'd not. Trappanti = Woulds : Don Manuel = Bellamy : Hypolita = Madame Vestris : — Madame Vestris was one of the best singing actresses that ever appeared on the stage, but she was not qualified to play first rate characters in which there is no singing — her Hypolita was very far from doing her any credit — she acted 11 nights.

21. Charlton's last bt. Exile. Daran = Warde from C. G. : Baron Altradoff = Green :—with Barber of Seville. Almaviva = Warde : Figaro = Green :— Green, who had left the stage with much reluctance, was now enabled to return to it, by the death of his wife.

28. Loder's bt. — a Concert, with Charles 2d. Capt. Copp = Fawcett : Mary = Madame Vestris, 1st time.

May 12. Miss Forde's bt. Birthday, with Killing no Murder. Apollo Belvi = Green : Miss Forde was ill.

16. Cabinet. Orlando = Sinclair : — with No.

Frederick = Sinclair : Sir George Doubtful = Cathcart : Commodore Hurricane (Frederick's uncle) Bellamy : Smart = Popham : Andrew = Ayliffe : Lady Doubtful = Mrs. Ashton : Maria = Miss Hallande : Deborah (her nurse) = Mrs. Darley : — Frederick and Maria are mutually in love — each of them pretends to dislike the other — Sir George fancies Frederick is in love with Lady Doubtful—on going from home, he enjoins his wife and the servants to answer nothing but No to any person who may call—this F., in one act, and with songs, was written by Francis Reynolds — it is a pleasant trifle — it is said to be taken from the French — that part of it which concerns "No" has a striking resemblance to a part of the London Cuckolds—see D. G. 1682.

—. Sinclair acted 5 times more, and the theatre closed.

ROYAL BRUNSWICK THEATRE.

The Royalty theatre was burnt in April, 1826—a new theatre was commenced in Aug. 1827, and

opened on the 25th of Feb. 1828, under the management of Percy Farren — it was called the Royal Brunswick Theatre—the pieces performed were the Mermaiden's Well, a Melo-drama, in 3 acts, founded on Scott's Bride of Lammermoor — and a Farce called, an Uncle too Many — these pieces were repeated on the 26th — on the 27th there was no performance — it being a Wednesday in Lent — on the 28th, a call of the performers who were to act in Guy Mannering, was ordered for 12 O'Clock — Percy Farren, in a letter printed with an Uncle too Many says—" previously to relating my share in the " occurrences of that memorable morning, I must " most distinctly state, that individually, *I never ap-* " *prehended the slightest insecurity, nor did I ever* " *hear an opinion that led to such a belief in others,* " * * * it was about half past 11 o'clock, after I had " been for some time conversing with Mr. Maurice, in " the front of his private box, on the opposite prompt " side of the stage, upon the subject of some " theatrical arrangements, that our attention was ar- " rested by an almost indescribable discordant sound, " which must have been heard all over the theatre, " and continued for several seconds——upon look- " ing upwards, whence it seemed to proceed, I beheld " the lustre falling—my poor friend rushed towards " the centre of the stage, apparently to ascertain " the cause of our alarm—whilst I, almost without " a consciousness of what I did, sprang into the box, " and supported myself by the outward pillar of the " proscenium—in an instant, the whole fabric fell " before me, with one awful crash—the iron roof " buried all beneath it, and the sky was entirely open

" to my view—so complete appeared the work of
" death and devastation around me, that, for a con-
" siderable time I considered myself the only survivor
" of this fearful ruin, until, through the cloud of dust,
" I distinguished Mrs. Vaughan's daughter, Miss
" Yates, severely wounded in the head, and heard her
" imploring me to save her—with some difficulty, I
" succeeded in rescuing her from her perilous situation,
" and on placing her by my side in the box, urged her
" grateful acknowledgments to the Almighty, for her
" preservation up to that moment—the exact period
" during which we remained in this precarious safe-
" ty, every moment expecting dissolution, I cannot
" conjecture—but my fervent gratitude may be con-
" ceived, when I at length saw some carpenters,
" and other workmen, climbing wounded and bleed-
" ing, through the rubbish—upon their recognizing
" me, I expressed my joy at their escape with life,
" and enquired if our danger was yet over—their
" replies convinced me of the necessity of instant
" exertion, and amidst difficulties and horrors, which
" I will not attempt to describe, I descended, and
" found myself on my knees at the bottom of the
" ruins, with Miss Yates locked in my arms—having
" recovered form the oppression on my feelings, by
" a violent flood of tears, I was at length enabled to
" place my interesting charge in a place of safety—
" and, thank heaven! providentially escaped myself
" without any personal injury—I first informed Mrs.
" Vaughan of the preservation of her daughter—and
" then, in a state of mind you may conceive, but
" which I cannot detail, went to inform my brothers
" of my own miraculous rescue—on my return to

" the scene of terror, I learned the confirmation of
" my worst fears in the irreparable loss of my most
" esteemed friend, Mr. Maurice, and of the many
" others who died with him—at the moment when
" the calamity occurred, I was too horror-struck,
" and my mind too entirely occupied with my own
" preservation, for me to be competent to speak with
" any accuracy of the escape of those, who happily,
" like me, live to be grateful for it—the number of
" persons then in the theatre, I am also unable to
" state with any confidence—though there certainly
" could not have been more than from 20 to 25 per-
" sons on the stage—and, I should expect, scarcely
" more than the same number in other parts of the
" building."

OLD PLAYS 1828.

Collier having finished his new edition of the Old Plays printed by Dodsley and Reed, pursued his undertaking, in 1828, by publishing afresh some other Old Plays in separate numbers.

No. 1. Downfall of Robert Earl of Huntington—this play was written by Anthony Munday—it was printed in 1601—it had been acted by the Lord Admiral's servants—Richard the 1st sets out for the holy land, and appoints the Bishop of Ely his deputy—the Queen Mother and Prince John are displeased—the Earl of Huntington is betrothed to Matilda, the daughter of Lord Fitzwater—he gives a feast on the occasion—the Prior of York, who is Huntington's uncle, causes him to be made an outlaw, and says that he is no longer Earl of Huntington, but simply Robin Hood—Robin Hood carries off Matilda, and determines to pass his life in Sherwood forest till the King's return—Little John, Much the miller, Friar Tuck, Scarlet, &c. become his associates—Matilda assumes the name of Maid Marian—Prince John deprives the Bishop of Ely of his authority, and usurps it himself—he wants Fitzwater to give him his daughter—as the Prince is married, Fitzwater is enraged at the proposal—they fight—the Prince banishes Fitzwater—Fitzwater joins his daughter and Robin Hood—King Richard returns—Prince John is frightened—the Bishop of Ely falls into Robin Hood's hands, who treats him with kindness—Justice Warman was originally steward to Robin Hood—on Robin Hood's Downfall, he became his enemy—in the 5th act, Warman is reduced to great distress, and about to hang himself—Robin Hood restores him to his favour—he treats his other enemies, and Prince John in particular, with the same generosity—in the last scene, King Richard and his courtiers come to Sherwood—he addresses Robin Hood as Earl of Huntington and expresses

much joy at seeing him—he pardons Prince John at Robin Hood's request — Robin Hood invites the King to his bower—this play is preceded by an Induction—it is supposed to be rehearsed, previously to the representation of it before King Henry the 8th.

2. Death of Robert Earl of Huntington—Sir Doncaster and the Prior determine to poison Robin Hood—Warman reminds them of the kindness with which they had been treated by him—Doncaster stabs Warman—the King is liberal to Robin Hood s associates—Robin Hood is poisoned—the Prior is penitent — Doncaster is a hardened villain — the Queen vows to protect Matilda—Prince John imprecates curses on himself, if he should again solicit Matilda in an unlawful manner—Robin Hood dies —these scenes occupy hardly a third part of the play —the remainder of it relates chiefly to Matilda— Richard is dead—and John has succeeded to the throne—he now does his utmost to debauch Matilda —he demands Matilda from Fitzwater, and Bruce's sons from old Bruce, as pledges of their fidelity— they demur—Hubert gets possession of Lady Bruce's castle for the King—the King removes Lady Bruce and her young son to Windsor—he afterwards orders Brand to shut them up in a dungeon, and starve them to death—Matilda falls into Hubert's hands— she prevails on him to let her escape to Dunmow Abbey—she turns nun—Fitzwater takes leave of her —King John employs a Monk of Bury and the Abbess to seduce Matilda—they do their best as panders, but Matilda continues firm — Brand, by the King's order, offers her poison, which she readily

drinks — Brand hangs himself — Young Bruce reproaches the King with the murder of his mother and brother—the Queen reproaches him for his lust and cruelty towards Matilda—Matilda is brought in on a hearse—the King vows to make a monthly pilgrimage to her tomb—he patches up a peace with the Barons — Munday wrote this play in conjunction with Chettle — Davenport, in his King John and Matilda is greatly indebted to the latter part of it.

Chettle wrote a play on the story of Jane Shore — it was acted in 1602, but is now lost *(B. D.)* — Lacy alludes to it in his Prologue to the Dumb Lady —

" How would the Poets all rejoice to see
" This age appear i' th' old simplicity;
" To have your wives and you come ten times o'er,
" To see the pudding eaten in Jane Shore."

The old play is also mentioned in the 1st scene of the Knight of the Burning Pestle.

3. Misfortunes of Arthur—Arthur, the King of Britain, was the son of Uther Pendragon, by the wife of the Duke of Cornwall—Uther, by the assistance of Merlin, had been transformed into the likeness of the Duke — about 9 years before the play begins, Arthur had gone to France, with the forces of 13 Kings, besides his own—he had committed his kingdom to the care of Mordred, who was his natural son — Arthur returns with his victorious army—Mordred readily determines to oppose his father by force — Arthur is with difficulty persuaded to engage in a war with his son—in the 4th act, a most bloody battle takes place—Mordred is killed—a Messenger re-

lates at full length the particulars of the battle—in the 5th act, Arthur enters mortally wounded, but he does not die on the stage—the Duke of Cornwall's Ghost opens, and finishes the play—the Chorus concludes the first 4 acts, and speaks the Epilogue—a Dumb Show precedes each of the acts, but it does not at all contribute to the fartherance of the story —some parts of this T. are well written, but on the whole it is a dull piece, as it consists of little more than mere dialogue—Hughes was the author of the body of the Tragedy, but some of the subordinate parts were written by others—the play was exhibited before Queen Elizabeth on the 8th of Feb. 1587—Collier says that the only copy of it, which was known to exist, was that in the Garrick Collection.

D. L. 1828-1829.

Oct. 1. Hamlet. Hamlet = Young, 1st app. there for 5 years :—(that is as engaged)—Horatio = Aitken, 1st app. : Laertes = Lee, 1st app. : Polonius = Terry : Ophelia = Miss Kelly :—with Simpson & Co. Simpson = Terry.

2. Cure for the Heart-Ache. Ellen = Miss Curtis, 1st app. there :—with X. Y. Z.

3. Man of the World. Sir Pertinax = Young: Egerton = Cooper: Lady Rodolpha = Miss E. Tree: Betty Hint = Mrs. Orger:—not repeated.

4. Rob Roy, and Comfortable Lodgings.

6. Macbeth. Macbeth = Young: Macduff = Cooper: Lady Macbeth = Mrs. Bunn.

7. Ups and Downs, with Illustrious Stranger.

8. John Bull. Job Thornberry = Cooper, 1st time: Tom Shuffleton = Jones: Dennis Brulgruddery = Weekes from Edinburgh, 1st app.: Peregrine = Aitken: Lady Caroline = Mrs. Davison: Mary = Miss E. Tree: Mrs. Brulgruddery = Mrs. C. Jones:—with Review. Looney Mactwolter = Weekes.

9. Never acted, Rienzi. Rienzi = Young: Angelo Colonna (in love with Claudia) = Cooper: Stephen Colonna (his father—a powerful nobleman) = Younge: Ursini (a powerful nobleman) = Mude: Claudia (daughter to Rienzi, and in love with Angelo) = Miss Phillips, her 1st app.: Lady Colonna (wife to Stephen Colonna) = Mrs. Faucit:—acted 34 times—this T. was written by Miss Mitford—it is founded on the 70th chapter of Gibbon's Roman Empire—there is no material deviation from the historical facts—at the opening of the play, the Pope is resident at Avignon—the city of Rome is distracted by the factions of Ursini and Colonna—Rienzi wishes to restore the Romans to their liberty—he effects his purpose, and assumes the name of Tribune of the People—the two factions unite against him—he gives his daughter to Angelo, and invites the nobles to a wedding banquet—they intend to assassinate Rienzi during the banquet—but their plot is discovered, and they are condemned to death—Rienzi soon after

pardons them, but exacts from them an oath of obedience to the state—Rienzi becomes intoxicated by his power — Angelo quarrels with Rienzi — a fight takes place between the party of Rienzi, and the vassals of the nobles—the nobles receive a partial defeat—Ursini and Stephen Colonna are killed—Angelo is made prisoner—Rienzi is inclined to spare Angelo—but Angelo will not make the slightest submission to him—Claudia pleads strongly for the life of her husband, and Rienzi is at last prevailed on to send him a pardon—the pardon comes too late—the friends of the nobles resume their arms—Rienzi is deserted by the people—he presents himself to them, alone, and unarmed—they kill him—Claudia throws herself on his body—Miss Mitford has supported the character of Rienzi with great spirit, but her play on the whole is rather dull—her language is in general good—the speeches in which Rienzi avows the poverty of himself and his parents, have peculiar merit, but the D. P. sometimes speak in a manner not suited to their situation—when Claudia is pleading for her husband's life, she talks about the wolf and the wren—Rienzi, at the close of the same scene, makes a simile at a very improper time—at p. 60 we have orphan*ed*.

14. Marriage of Figaro, with Haunted Inn.

16. School for Scandal. Sir Peter = W. Farren, 1st app. there : Charles = Jones : Crabtree = Liston, 1st time : Sir Benjamin = Harley : — with Critic. Sir Fretful = W. Farren.

18. Poor Gentleman. Sir Robert Bramble = W. Farren : Ollapod = Harley.

21. Exchange no Robbery. Sir Christopher Cranberry = W. Farren :—with Roses and Thorns, and Two Wives.

23. Hypocrite. Dr. Cantwell = W. Farren :—with Lock and Key, revived. Brummagem = W. Farren : Ralph = Harley : Capt. Vain = Hooper : Fanny = Miss Love, 1st time :—not repeated.

24. Never acted, Youthful Queen, or Christine of Sweden. Count D'Oxensteirn (prime minister) = W. Farren : Frederick Bury (an Englishman) = Cooper : Steinberg (his cousin) = Jones : Christine (Queen of Sweden) = Miss E. Tree : Emma (niece to D'Oxensteirn) = Miss Grant :—acted 19 times—the Youthful Queen had fallen in love with Frederick Bury—some meetings had taken place between them—he believes her to be a lady who has great influence with the Queen—and knows that he is indebted to her for his preferment—at the opening of the piece, he is captain in the army—he is sent to the Queen with some dispatches — she makes him a Major—and he now finds that his incognita is the Queen herself—the Queen learns from D'Oxensteirn that Frederick and Emma are mutually in love—she is displeased—D'Oxensteirn suspects that the Queen's partiality for Frederick will induce her to marry him—to prevent the possibility of such a marriage, he consents to the union of Frederick and Emma, which he had before opposed—but on condition, that the ceremony should take place immediately—after it is over, the Queen offers her hand to Frederick—she quarrels with D'Oxensteirn, but at the conclusion they are reconciled——this is a moderate C., in 2 acts—

it was taken from the French, and adapted to the English stage by Shannon—the plot is very improbable.

25. Clandestine Marriage. Lord Ogleby = W. Farren: Sterling = W. Bennett: Lovewell = Cooper: Sir John Melvil = Hooper: Canton = Gattie: Brush = Jones: Mrs. Heidelberg = Mrs. C. Jones: Miss Sterling = Mrs. Orger: Fanny = Miss E. Tree: Betty = Mrs. Davison.

27. Rienzi, with Lancers, and, never acted there, the Dog of Montargis, or the Forest of Bondy. Macaire = Cooper: Blaise = Webster: Florio = Mrs. W. Barrymore: Dame Gertrude = Mrs. C. Jones: —acted 6 times.

28. Never acted there, Green-eyed Monster. Baron Speyenhausen = W. Farren: Krout = Harley: Col. Arnsdorf = Cooper: Marcus = Browne: Luise = Miss Love: Amelia = Miss E. Tree: Lady Speyenhausen = Mrs. Faucit:—acted 12 times.

30. Love makes a Man, revived. Clodio = Jones: Carlos = Cooper: Don Lewis = W. Farren: Sancho = Webster: Angelina = Miss E. Tree: Louisa = Mrs. W. West: Elvira = Mrs. Knight:—acted 3 times.

Nov. 1. Busy Body. Sir Francis Gripe = W. Farren: Patch = Mrs. Orger:—see Nov. 24 1826.

4. Never acted there, Scape Goat. Polyglot = W. Farren.

5. Stranger—Stranger = Young: Baron Steinfort = Cooper: Solomon = W. Farren: Peter = Harley: Francis = Browne: Tobias = Younge: Count Wintersen = Mude: Mrs. Haller = Miss Phillips, 1st

time: Countess Wintersen = Mrs. Faucit: Charlotte = Mrs. Orger: acted 13 times.

6. Every one has his Fault. Sir Robert Ramble = Jones: Harmony = W. Farren: Capt. Irwin = Cooper: Solus = Liston: Lord Norland = Younge: Placid = Browne: Lady Eleanor = Mrs. Faucit: Miss Wooburn = Miss E. Tree: Mrs. Placid = Mrs. Davison: Miss Spinster = Mrs. C. Jones:—acted 3 times.

11. Guy Mannering, with, never acted, Rhyme and Reason. Sir Simon Smatterall = Liston: Helicon Heeltap = W. Farren: Marcourt = Lee: Alderman Grublore = Gattie: Chucklebard = W. Bennett: Jeffery = Salter: Stephen = Webster: Harriet = Miss Curtis: Lettice — Mrs. Orger: —this F. was acted 5 times—it seems not to have been printed.

13. W. Farren acted Sir John Contrast.

21. Gamester, revived. Beverley = Young: Stukely = Cooper: Lewson = James Vining, 1st app. there: Jarvis = Younge: Mrs. Beverley = Miss Phillips, 1st time: Charlotte = Mrs. W. West: — acted 3 times.

22. Never acted, Beggar's Daughter of Bethnal Green. Lord Wilford = Cooper: Lord Willoughby = Vining: Lord Woodville = Thompson: Belmont = Mude: Albert (the Blind Beggar) = Aitken: Old Small = W Farren: Young Small = Harley: Peter = Liston: Ralph = Browne: Queen Elizabeth = Mrs. Faucit: Bess (the Beggar's daughter) = Miss E. Tree: Elizabeth (his wife) = Mrs. Knight: Hostess = Mrs. C. Jones: Kate = Mrs. Orger:—this C. was acted but once — it appears from the

preface to the Hunchback, that it was written by Knowles.

Dec. 1. Hamlet. Polonius = W. Farren, 1st time: Laertes = J. Vining: Ophelia = Miss Love: — Miss Kelly had acted the part, Oct. 1, to oblige the Manager.

3. There was an advertisement to assure the public that there was no receptacle for Gas within the walls of the theatre.

4. Never acted, Love in Wrinkles, or the Russian Stratagem. Count Adolphe = Braham: Rovile = Bland: Petroff = Gattie: Countess de Sterloff = Miss Love:—this little Opera was acted 11 times—it seems not to have been printed.

5. Therese, the Orphan of Geneva, revived. Carwin = Cooper: Fontaine = J. Vining: Lavigne = Webster: Count de Morville = Lee: Mariette = Miss E. Tree, 1st time: Countess de Morville = Mrs. Knight: Bridget = Mrs. C. Jones: — not repeated.

11. Who wants a Guinea? Jonathan Oldskirt = W. Farren: — with, never acted, Charles the 12th, or the Siege of Stralsund. Charles the 12th, King of Sweden = W. Farren: Adam Brock (a farmer — foster brother to Vanberg) = Liston: Major Vanberg = Cooper: Triptolemus Muddlewerk (a foolish burgomaster) = Harley: Gustavus de Mervelt (in love with Ulrica) = J. Vining: Col. Reichel (in love with Eudiga) = Lee: Eudiga (daughter to Brock—in love with Reichel) = Miss Love: Ulrica (daughter to Vanberg—in love with Gustavus) = Miss E. Tree: —acted 50 times—Vanberg had been banished under

a false charge of treason — he had secretly returned to Swedish Pomerania, where he keeps a small inn, in the island of Rugen, under the assumed name of Firmann—the King comes to the inn, in the disguise of a private officer — Muddlewerk considers him as a suspicious character — the King answers Muddlewerk's questions for some time, and at last avows himself to be Charles the 12th — Vanberg, between the 1st and 2d acts, saves the King's life—at the conclusion, the King is satisfied that Vanberg had been falsely accused, and makes him a general — the address to the audience, at the end, is contemptible—this is a moderate piece, in 2 long acts — it was written by Planché—see Voltaire's history of Charles the 12th—from which it appears that Charles passed his time, at the siege of Stralsund, very differently from what he does in the Drama — the manner in which Adam Brock cancels the King's debt to him, seems to have been borrowed from the story of the Emperour Charles the 5th and some Flemish merchants.

15. Romeo and Juliet. Romeo = Cooper: Mercutio = Jones: Juliet = Miss Phillips, 1st time: Nurse = Mrs. C. Jones, 1st time:—acted 4 times.

22. Kean Jun. acted Romeo.

26. Lovers' Vows. Frederick = Kean, Jun: Anhalt = J. Vining: Amelia = Miss E. Tree.

Jan. 7. Pizarro. Rolla = Young: Pizarro = Mude: Orozembo = J. Vining: Elvira = Mrs. Faucit.

10. Critic. Sir Fretful = W. Farren.

12. Never acted, Caswallon, or the Briton Chief—English—Sir Armyn Fitz-Edward (in love with Eva)

= Cooper: Mortimer (governour of Conway castle) = Aitken: Sir Hugh de Lacy = J. Vining: Audley = Thompson: — Cambrians — Caswallon (the Briton Chief) = Young: Caradoc (another chief) = Mude: Mador (a bard) = Younge: Eva = Miss Phillips:—acted 7 times—this T. is supposed to take place in the reign of Edward the 2d — the scene lies in Conway castle, and in the environs of Snowdon—Fitz-Edward is an orphan who had been brought up by Edward the 2d —the Cambrians attempt to recover their liberty — Caswallon presents Eva to them, as the daughter of the last king, and now their queen—in an interview which takes place between Caswallon and Fitz-Edward, Caswallon discovers that Fitz-Edward is his son — he insists that Fitz-Edward should join him against the English — Fitz-Edward pleads his great obligations to the King — Caswallon is so far from admitting this excuse, that he utterly abjures Fitz-Edward—an engagement takes place — the English are victorious — Caswallon and Eva are carried as prisoners to Conway castle—Fitz-Edward interposes in their favour — he and Mortimer quarrel — Fitz-Edward is arrested by Mortimer's orders—but effects his escape — Mortimer makes love to Eva — she rejects his suit—he threatens to force her — in the last scene, Caswallon is on the point of being executed— De Lacy and Fitz-Edward enter — De Lacy brings an order from the King, to release Caswallon, and to secure Mortimer as a traitor — the happy catastrophe, which is apparently about to take place, is reversed by the death of Eva, who had swallowed poison, for fear of being ravished by Mortimer — Fitz-Edward attempts to stab himself, but is pre-

vented by De Lacy — Caswallon dies — this is a moderate T. by Walker.

22. Portrait of Cervantes. Murillo = W. Farren.

Feb. 9. Cymbeline. Posthumus = Young : Jachimo = Cooper : Belarius = Aitken : Guiderius = J. Vining : Pisanio = Younge : Cloten = Browne : Cymbeline = Mude : Imogen = Miss Phillips, 1st time :—acted twice.

12. Charles the 12th, with never acted, Master's Rival, or a Day at Boulogne. Peter Shack = Jones : Paul Shack (his brother) = Liston : Sir Colley Cowmeadow = Browne : Capt. Middleton (in love with Amelia) = J. Vining : Aldgate (father to Amelia) = W. Bennett : Tibby Postlethwaite (his servant) = Mrs. Orger : Amelia (in love with Capt. Middleton) Miss Pincott : Mrs. Aldgate = Mrs. C. Jones : — acted 3 times — Aldgate had promised his daughter to the son of Sir Colley — Peter Shack had been servant to Capt. Middleton—he had behaved ill, but the Captain forgives him, as he thinks he may be useful — Peter Shack passes himself on Aldgate for young Cowmeadow—Paul assists him in his design on Amelia and her fortune — Tibby tells Capt. Middleton, that young Cowmeadow is at her master's house—Peter tells the Captain that he had assumed the disguise, in the hope of disgusting Aldgate with his intended son in law — the Captain acquiesces in the excuse — in the 2d act, Aldgate and his family retire to their bed-rooms — Paul pretends to walk in his sleep—Sir Colley informs Aldgate that his son is married — Aldgate consents to the union of Amelia and the Captain — Peter and Paul are taken into custody—this is a poor piece by Peake—Peake tells

us in his preface, that his F. was received at D. L. with unanimous disapprobation, but that when it was re-produced at C. G. on the 6th of May, it met with universal applause and laughter — it was however acted at C. G. but 7 times.

18. Slave. Gambia = Cooper: Fogrum = Harley: Sam Sharpset = Webster: Matthew Sharpset = Jones: Zelinda = Miss Love, 1st time: Miss Von Frump = Mrs. C. Jones: — with Der Freischutz, 162d time.

21. Never acted, Peter the Great, or the Battle of Pultowa. Peter the Great = Young: Charles the 12th (King of Sweden) = Cooper: Alexis = J. Vining: Menzikoff = Younge: Dorinski = Aitken: General Brandt = Thompson: Swartz = W. Farren: Jasper Addlewitz = Liston: Illo Addlewitz = Miss Love: Paulina = Miss E. Tree: Briska = Mrs. C. Jones: —this play, in 3 acts, and with music, was acted 6 times—it seems not to have been printed.

March 2. Measure for Measure, revived. Duke Young: Lucio = Jones: Angelo = Cooper: Claudio = J. Vining: Pompey = Harley: Barnardine = Browne: Isabella = Miss Phillips, 1st time: Mrs. Overdone = Mrs. C. Jones:—acted 3 times.

10. Never acted, Casket. Grand Duke = Aitken: Count Blomberg = W. Farren: Ludolph = Braham: Wilbert = Jones: Charles = Harley: Bernhalt = Cooper: Starlitz = Webster: Madame Bernhalt = Mrs. W. West: Emmeline = Miss Betts, her 1st app. there: Adela = Miss Love:—acted twice—this Ballad Opera seems to have been taken from the German (as the music was Mozart's) and not to have been printed.

21. Provoked Husband, revived. Lord Townly = Young: Sir Francis Wronghead = W. Farren: Manly = Cooper: Squire Richard = Harley: Count Basset = Browne: John Moody = Liston: Lady Townly = Miss Phillips, 1st time: Lady Wronghead = Mrs. C. Jones: Lady Grace = Mrs. Faucit: Miss Jenny = Miss Love:—(acted 7 times)—with, never acted, All at Sixes and Sevens. Ebenezer = Gattie: Whirlton = Jones: John Stubb = Liston: Dob = W. Bennett: Spruce = Harley: Miss Varnish = Mrs. Orger: Miss Stubb = Miss Love:—this musical F. was acted but once—it seems not to have been printed.

30. *Shakspeare's* King Lear. Lear = Young: Edgar = Cooper: Edmund = Aitken: Kent = W. Farren, 1st time: Gloster = Younge: Oswald = Browne: Albany = J. Vining: Cordelia = Miss Phillips, 1st time: Goneril = Mrs. W. West: Regan = = Mrs. Faucit: *Aranthe* = Miss Nicol: — not repeated.

April 2. Never acted, My Wife! what Wife? Capt. Hector Tempest (of the royal navy) = W. Farren: Capt. Hector Tempest (of the light dragoons) = Jones: Simon Pym = Harley: Blunt = W. Bennett: Staunch = Browne: Lady Longpurse = Mrs. C. Jones: Louisa = Miss Curtis:—this F. was acted 10 times—it seems not to have been printed.

6. Venice Preserved. Jaffier = Cooper: Pierre = Young: Renault = Younge: Priuli = Aitken: Bedamar = Mude: Belvidera = Miss Phillips, 1st time: —acted 3 times.

20. Never acted Thierna-na-oge, or the Prince of the Lakes. O'Donoghue = Bedford: Dan O'Reilly

= Weekes: Lord Glencar = J. Vining: Samson Sinister = Harley: Kate Kearney = Miss S. Booth: —there are other characters—acted 24 times—— this Melo-dramatic Fairy Tale is founded on the Legend of O'Donoghue in the 1st vol. of Croker's Fairy Legends, and Traditions of the South of Ireland—The Songs and Choruses of Thierna-na-oge are printed, with the Legend of O'Donoghue.

22. Jane Shore. Hastings = Young: Dumont = Cooper: Gloster = J. Vining: Jane Shore = Miss Phillips, 1st time: Alicia = Mrs. Faucit:—acted twice.

May 4. Never acted, Masaniello, or the Dumb Girl of Portici. Masaniello (a Neapolitan fisherman) = Braham: Don Alphonso (son of the viceroy of Naples) = T. Cooke: Lorenzo (his friends) = Lee: Pietro, Ruffino, and Moreno (friends to Masaniello, and leaders of the revolt) = Bedford, Bland, and Yarnold: Elvira (bride of Alphonso) = Miss Betts: Fenella (Masaniello's sister) = Mademoiselle Alexandrine, from the Opera House at Paris, her 1st app.:—acted 23 times—this Opera is said to have been taken from the French—it was adapted to the English stage by Kenney—the Dumb Girl of Portici is Fenella—she had been seduced by Alphonso —in the 1st act, she makes her escape from the place in which she had been confined, and implores the protection of Elvira—Elvira promises to protect her—Elvira goes off to be married to Alphonso, and re-enters with him—she presents Fenella to Alphonso —he acknowledges that he had deceived her—Masaniello excites his countrymen to recover their liberty —they get the better of the Spaniards—at the con-

clusion, Masaniello is killed—Fenella throws herself into a gulph of lava which had just burst forth from Mount Vesuvius—Masaniello is a character of no great importance.

21. Never acted, Partizans, or the War of Paris in 1649. Mathieu Molé (first president of the parliament of Paris) = Cooper: Marquis de Jarsay (Partizan of Cardinal Mazarine) = Jones: Duke de Beaufort (leader of the Frondeurs) = Thompson: Mons. Papelard (a wealthy mercer) = Liston: Henri (his son) = J. Vining: Bernard = Gattie: Genevieve de Bourbon, Duchess de Longueville = Miss E. Tree: Georgette (Papelard's niece) = Miss Love:—this historical play, in 3 acts, was acted 7 times—it seems not to have been printed.

27. Cooper's bt. Jealous Wife, revived. Oakly = Young: Major Oakly = W. Farren: Charles = Cooper: Lord Trinket = Jones: Sir Harry Beagle = Harley: Capt. O'Cutter = Weekes: Russet = Liston, 1st time: Mrs. Oakly = Miss Phillips, 1st time: Lady Freelove = Mrs. Orger:— acted 3 times.

June 1. Young's bt. Oroonoko, revived. Oroonoko = Young, 1st time: Aboan = Cooper: Blandford = J. Vining: Capt. Driver = Webster: Imoinda = Miss Phillips:—this play was called in the bill Southerne's Oroonoko, but it was in all probability Dr. Hawkesworth's alteration of it, as Mrs. Lackit, &c. are omitted.

8. Braham's bt. Waterman. Tom Tug = Braham, 1st and only time: Robin = Harley: Wilhelmina = Miss Love, 1st time:—with the Padlock. Don Diego = Bedford: Leander (for this night only)

= Miss Love: Mungo = W. Farren, 1st and only time.

10. W. Farren's bt. Hypocrite, with Charles the 12th, and Tom and Jerry. Corinthian Tom = Browne: Jerry Hawthorn = Bedford: Logic = W. Farren: Jemmy Green = Webster.

12. Miss Love's bt. As you like it. Jaques = Young: Orlando = Cooper: Rosalind = Miss Love, 1st time:—with Lottery Ticket—and, never acted there, a Spectre on Horseback, or Don Giovanni. Giovanni = Miss Love.

13. Liston's bt. Paul Pry—for the 1st and only time at this theatre. Paul Pry = Liston: Col. Hardy = W. Farren: Harry Stanley = J. Vining: Mrs. Subtle = Mrs. Davison, 1st time: Phœbe = Miss Love, 1st time:—with Deaf as a Post—and 'Twould Puzzle a Conjuror—for the 1st and only time at this theatre. Van Dunder = Liston: Peter Michloff = Cooper: Peter Stanmitz = Harley: Bertha = Miss E. Tree.

15. A Masquerade.

16. For bt. of Miss Phillips. Othello. Othello = Young: Iago = Cooper: Cassio = J. Vining: Roderigo = Browne: Desdemona = Miss Phillips, 1st time: Æmilia = Mrs. Bunn:—with Three Weeks after Marriage. Sir Charles Racket = Jones: Lady Racket = Miss Phillips, 1st time.

26. (Last night) Spring's bt. Lovers' Vows.

Cooper was Stage Manager this season.

Newspaper June 1829—"In the Court of Com-"mon Pleas, an action was brought by the pro-"prietors of C. G. against Mr. W. Farren, for a

" breach of contract, he having undertaken to per-
" form for 4 seasons at £3 6s. 8d. per night, but
" left the theatre before the completion of the second
" season—the agreement stated that if the theatre
" should go into other hands, Mr. Farren might
" annul the contract on giving notice—but if he
" broke it, he should forfeit £1000—he had since
" engaged himself with the lessee of D. L.—the
" defence set up by the defendant was, that Mr. C.
" Kemble, with whom the agreement was made,
" having grown disgusted with the labours of his
" management, had resigned the whole of the duties
" of that office to Mr. Fawcett—the jury returned
" a verdict for the plaintiff—damages £750."

July 1829—" In the Court of Common Pleas,
" the verdict of the jury in the case Kemble *v.*
" Farren was confirmed."

Daniel Terry died in the course of the season—no actor on the stage had less trick than Terry—his conception of all his various characters was invariably just and happy—his words were never slubbered over in haste—his emphasis was always accurately laid—his action was never redundant, but always appropriate, and well suited to the matter he had to deliver. (*Dramatic Mirror*, 1819.)

Mr. Green was Terry's great part—that dry and sarcastic character was so suited to Terry's natural manner, that an actor observed, he could not have played it badly, if he would—the King of Prussia in the Youthful Days of Frederick was another part in which he was excellent.

Terry's characters—selection only.

Edinburgh 1810. *Earl of Argyle in Family Legend.

— 1811. *Rhoderic Dhu in Eyre's Lady of the Lake.

Hay. 1812. Lord Ogleby—Shylock—Job Thornberry—Sir Anthony Absolute—Major Sturgeon—Dr. Pangloss—Don Cæsar in Bold Stroke—Megrim in Blue Devils—Sir Edward Mortimer—Leon—Gradus—Count Romaldi—Governor Heartall in S. D.—Octavian—Iago.

1813. Theatre not opened.

C. G. 1813-1814. Sir Robert Bramble in P. G.—Sir Adam Contest in W. D.—Old Dornton—Ford—Ventidius—Sir Oliver Surface.

Hay. 1814. Count de Valmont—Periwinkle—Hardcastle—Hotspur—Sir George Thunder—Stranger in Douglas—De L'Epee in Deaf and Dumb.

C. G. 1814-1815. Stukely—Sir Solomon Cynic.

Hay. 1815. Sir Pertinax Macsycophant—Chronicle.

Edinburgh Nov. 1815. Macbeth—Wolsey—King John—Earl of Warwick—with Mrs. Siddons.

C. G. 1815-1816. Angelo in M. for M.—Major Oakly—Belarius—Las Casas in Pizarro.

Hay. 1816. Sir Fretful Plagiary—Eustace de St. Pierre—Lord Scratch in Dramatist.

C. G. 1816-1817. *Governor of Surinam in Slave.

Hay. 1817. Storm in Ella Rosenberg.

C. G. 1817-1818. *King of Prussia in Youthful Days of Frederick the Great.

Hay. 1818. *Mr. Green in Green Man.

1819. Gibby—Sir Archy Macsarcasm.

C. G. 1819-1820. Sir Sampson Legend—Prospero—St. Franc in Point of Honour.

Hay. 1820. Hardy in B. S. — Old Mirabel — Peachum—Alderman Smuggler—Falstaff in Henry 4th, 1st part—Sir Peter Teazle—Polonius—King Lear.

1821. General in Midnight Hour—Pierre—*the Prince in Match-Breaking—Rob Roy.

1822. Dr. Cantwell.

D. L. 1822-1823. John Dory in Wild Oats—Crabtree—*Simpson in Simpson and Co.—Kent—Dougal in Rob Roy—Solomon in Stranger—Grumio—1st Carpenter in Surrender of Calais.

Hay. 1823. *Admiral Franklin in Sweethearts.

D. L. 1823-1824. Bartolo in Fazio—Lord Sands—Menenius in Coriolanus.

1824-1825. Orozembo — Justice Woodcock — Rochfort in Fatal Dowry—Falstaff in Merry Wives—*Mephistophiles in Faustus—Moustache in Henri Quatre.

* *Originally.*

C. G. 1828-1829.

Oct. 1. As you like it. Jaques = Warde : Rosalind = Miss Jarman, 1st time.

2. Barber of Seville. Almaviva = Wrench : Figaro = Green, from Bath, his 1st app. there : Dr. Bartholo = Fawcett : Rosina = Miss Forde, from Bath, her 1st app. there :—with Charles the 2d. Rochester = Wrench.

3. Romeo and Juliet. Romeo = C. Kemble : Mercutio = Wrench : Tybalt = J. Vining, 1st app. there : Juliet = Mrs. Pindar, 1st app. there.

6. Henry 4th, part 1st. Falstaff = C. Kemble : Hotspur = Warde : Prince of Wales = J. Vining.

7. Belle's Stratagem. Sir G. Touchwood = Warde : Flutter = Green : Letitia Hardy = Miss Jarman.

8. Never acted there, More Blunders than One, or the Irish Valet. Larry (Valet to Young Melbourne—in love with Susan) = Power : Old Melbourne = Blanchard : Young Melbourne (his nephew —in love with Louisa) = Raymond : Trap (a bailiff) = Turnour : Louisa (in love with Young Melbourne) = Miss Henry : Susan (her woman — in love with Larry) = Mrs. J. Hughes :—acted some few times— Young Melbourne sends Larry with a letter to Louisa —Larry suppresses the letter—Louisa gives Larry a letter for his master—Larry cannot read—he unintentionally gives his master his own letter—Young Melbourne supposes Louisa to have returned his

letter without opening it—Trap enters disguised as Old Melbourne, who is expected from India—Larry treats him accordingly—Old Melbourne next enters —Larry takes him for a bailiff, and treats him accordingly—Susan conceals Larry in a closet—Young Melbourne visits Louisa—Larry is discovered in the closet drunk—he had emptied a bottle of whiskey which he had found in the closet—here the 1st act ends—the 2d act consists of More Blunders, equally improbable, or rather more so—at the conclusion, Larry has reason to suppose that he is poisoned—he acknowledges that he had not delivered the first letter—Young Melbourne forgives him at the request of his uncle—Young Melbourne and Louisa are united——this is an indifferent F., in 2 very long acts—it was written by Rodwell, and brought out at the Adelphi Dec. 13 1824—it appears from the preface, that Rodwell died in March 1825, and that he had been manager of the Adelphi for 6 years.

9. Wonder. Col. Briton = Green: Violante = Miss Jarman.

10. Native Land. Peregrino = J. Russell, his 1st app. there for 7 years: Biondina = Miss Forde, 1st time.

13. Richard 3d. Richard = Kean: Queen = Miss Lacy:—with Raymond and Agnes, revived. Raymond = J. Vining: Baptist = O. Smith: Agnes = Miss J. Scott.

14. Point of Honour. St. Franc = Warde: Valcour = Green: Mrs. Melfort = Miss Lacy.

16. Merchant of Venice. Shylock = Kean.

17. Never acted there, Bottle Imp. The Bottle Imp = O. Smith: Albert (a German traveller) =

Wood: Willibald (his servant) = Keeley: Nicola (a Spaniard) = J. Vining: Waldeck (a farmer) = Evans: Conrade (his son—an officer of musqueteers in the Venetian service) = Horrebow: Shadrac = Turnour: Marcelia (daughter to Waldeck) = Miss Cawse: Lucretia (a Venetian Lady) = Mrs. Weston: Philippa (her attendant) = Miss H. Cawse:—acted several times—seemingly not printed.

22. Never acted, Step-mother. Col. Heartly = Wrench: Bramwell = Bartley: Charles and Julius (his sons) = Raymond and Miss Goward: Eliza (wife to Bramwell) = Miss Jarman: Clara (his daughter) = Miss Henry: Mrs. Acrid = Mrs. Weston:—with Quaker, revived. Steady = Wood: Solomon = Keeley: Floretta = Miss Forde.

The Step-mother was a C. in one act—it was acted 3 times—it seems not to have been printed.

23. New way to Pay old Debts. Marrall = Meadows: Lady Allworth = Miss Lacy.

24. Rivals. Sir Anthony = Gray from York.

27. Macbeth. Macbeth = Kean: Macduff = Warde: Banquo = Diddear: Lady Macbeth = Miss Lacy.

30. Othello. Othello = Kean: Iago = Warde: Æmilia = Miss Lacy.

31. Merry Wives of Windsor, and Invincibles.

Nov. 1. She Stoops to Conquer. Hardcastle = Gray: Tony Lumpkin = J. Reeve: Young Marlow = C. Kemble: Miss Hardcastle = Mrs. Chatterley.

4. Wife's Stratagem. Old Barnacle = Blanchard.

5. Never acted, Soldiers' Stratagems. Baron Moll = Fawcett: Col. Larvitz = C. Kemble: Ernest Larvitz = Green: Katzback = Keeley: Schwartz = O.

Smith: Matilda (with songs) = Miss Forde: Bertha = Miss J. Hughes:—this C. in 3 acts, was acted but twice—it seems not to have been printed.

10. Kean acted King Lear.

11. Seraglio, and the £100 Note.

Fawcett published an address to signify that the Gas would be entirely removed from the interiour of the theatre—that to effect this alteration, the theatre would be closed till the 24th—and that the Company would act in the interim at the English Opera House—on the 23d there was another address in behalf of the widows of two men who had been killed by the Gas—C. G. was not re-opened till Dec. 4th.

15. No bill—and probably no performance.

22. Jealous Wife. Mrs. Oakly = Miss Jarman.

29. Iron Chest. Sir Edward Mortimer = Kean.

Dec. 5. Inconstant. Old Mirabel = Bartley: Oriana = Mrs. Pindar:—with, first time, the Sublime and Beautiful. Sultan = Wood: Capt. Radnor = Duruset: Mustapha = Keeley: Elizabeth = Madame Vestris: Florestine = Miss Hughes:—this Musical Entertainment was announced in the bill, as being founded on the Sultan—it was acted about 20 times.

6. Country Girl, revived. Moody = Fawcett: Harcourt = Warde: Sparkish = Green: Miss Peggy = Miss Nelson, her 1st app. on any stage: Alithea = Mrs. Chatterley: Lucy = Mrs. Gibbs:—acted 7 times.

15. Virginius. Virginius = Kean, 1st time: Icilius = C. Kemble: Appius = Warde: Dentatus = Bartley: Virginia = Miss Jarman:—with Tom Thumb. King Arthur = Keeley: Tom Thumb = Miss Watson: Grizzle = J. Reeve: Dollalolla = Miss

Goward : Huncamunca = Mrs. Newcombe, late Miss Henry : Glumdalca = Mr. O. Smith.

17. Never acted, Woman's Love, or the Triumph of Patience. Andrea (Duke of Saluzzo) = C. Kemble : Aurelio = Warde : Manso (a private gentleman—father to Aurelio and Bianca) = Bartley : Lucio = Green : Gualtier = Egerton : Peganus (Duke of Bologna) = Diddear : Valerio (his son) = Raymond : Bianca (wife to Andrea) = Miss Jarman : Rosamond (brought up by Livia) = Miss J. Scott : Livia (wife to Peganus, and sister to Andrea) = Mrs. Vining :—acted 5 times—Andrea had been married to Bianca about 18 years—a daughter was the consequence of their marriage—this daughter, when an infant, had disappeared—no person at Saluzzo, but the Duke, knowing by what means—the Duke had treated Bianca with perpetual unkindness —at the opening of the play, he is intent on being divorced—the divorce takes place, notwithstanding that the only charge against Bianca is, that, after the birth of her daughter, she had been barren—Bianca bears every thing with patience—Manso is not disconcerted at the divorce, but Aurelio is highly indignant at it—in the 4th act, Andrea comes to Manso's house, and signifies to Bianca his wish, that she should attend on Rosamond, whom he means to marry —Bianca readily complies with his wish—in the last scene, Andrea declares that Rosamond is the daughter of himself and Bianca—he expresses his full approbation of Bianca's conduct under all the hard trials to which he had subjected her—Valerio marries Rosamond—this play is written in imitation of the old dramatists—it is founded on the story of

patient Grissel—see Boccace Day 10 Novel 10—on the whole it does the unknown author considerable credit—but it has no small faults—several of the scenes are dull for want of incident—the language is in general good, but sometimes unnatural—at pp. 62 and 75 we have *peril* and *companion* used as verbs—in which sense the words are not to be found in Johnson's Dictionary—and they are introduced with peculiar impropriety in such a play as this——there is an old Comedy called Patient Grissell, which is very scarce.

26. Jane Shore. Hastings = C. Kemble : Dumont = Warde : Jane Shore = Miss Jarman : Alicia = Miss Lacy.

29. Hamlet = C. Kemble : Ophelia = Miss Jarman.

31. Beaux' Stratagem, revived. Archer = C. Kemble : Scrub = Keeley : Aimwell = Warde : Boniface = Bartley : Foigard = Power : Gibbet = O. Smith : Sullen = Blanchard : Mrs. Sullen = Miss Chester : Cherry = Miss Forde : Dorinda = Mrs. Chatterley :—acted 12 times.

Jan. 12. Richard 2d, revived. Richard = Kean : Bolingbroke = Warde : Duke of Lancaster = Egerton : Duke of York = Evans Earl of Northumberland = Diddear : Earl of Aumerle = Raymond : *Lieutenant* Ross (Lord Ross) = J. Cooper : Queen = Miss Lacy : Blanche = Mrs. Newcombe :——the play was changed to the Beggar's Opera, owing to Kean's *indisposition*.

15. Never acted, Nymph of the Grotto, or a Daughter's Vow. Amadis (supposed son to the Baron) = Miss Jarman : Baron of Mont Orguiel =

Fawcett: Hippolyte (his nephew) = Wood: Leonce de Montgomeri (in love with Eglantine) = Stansbury, his 1st app. there: Marcel (an old soldier—foster-brother to the Baron) = Bartley: Eglantine (sister to Hippolyte—in love with Leonce) = Madame Vestris: Isabeau (nurse to Amadis, and wife to Marcel) = Mrs. Gibbs: Marguerite de Valois (Queen of France) = Mrs. Chatterley: Estelle and Adela (dames of honour) = Miss Cawse and Miss Phillips:—acted 10 times—the scene lies at the Baron's chateau, in the days of Henri Quatre—the late wife of the Baron had been brought to bed during his absence—she had been very desirous of a son—the child had proved to be a girl—the Baroness had educated her daughter as a boy, and under the name of Amadis—previously to her death, she had exacted a vow from her daughter never to disclose her sex—Isabeau had been privy to the secret—at the opening of the piece, Amadis is apparently a young man—the manners of Amadis are rather effeminate than manly—the Baron is displeased with Amadis on that account—Marcel sees Amadis embrace Isabeau—he relates the circumstance to the Baron—the Baron is pleased at thinking that Amadis has more spirit than he expected—he determines that Amadis should marry Eglantine—the Queen and her suite arrive at the chateau—Amadis and Eglantine are left together—each of them has an aversion from a marriage with the other—they come to an explanation—in their mutual rapture they passionately embrace—the Baron and Marcel had seen what had passed between Amadis and Eglantine through a glass-door—but without having been able to hear their conversation—they come forward upon the stage in ecstasy—at the last

Carnival, Amadis had gone to a masquerade dressed as a Nymph—the Nymph and Hippolyte had fallen mutually in love—Hippolyte receives an intimation that he may meet the Nymph in a Grotto belonging to the Baron —Amadis, dressed as a Nymph, comes to the Grotto by a private passage, known only to Amadis and Isabeau— Hippolyte enters by the usual door—Hippolyte is summoned away — the Nymph disappears by the private passage — Hippolyte makes no secret of what had passed — the Queen and the Baron are very desirous to discover who the Nymph is — Marcel undertakes to gratify their curiosity—he conceals himself near the Grotto — Amadis comes from the Grotto, and meets Hippolyte — Marcel sounds his bugle—the Queen, &c, enter—Amadis faints in the arms of Isabeau — her sex is discovered without the breach of her vow—Hippolyte and Leonce are united to the Baron's daughter and Eglantine—this Opera, in 3 acts, was written by Dimond — it is a pleasing piece, and considerably superiour to the generality of Operas——Madame Vestris was offered the part of Amadis at first—she refused it—and volunteered to act Eglantine — she then grew jealous of the applause which Miss Jarman had obtained, and insisted at last, upon playing the very part she had before declined — as this could not be consented to (with any degree of decency,) either by the author, or manager, Madame Vestris became indignant, and refused to act after the 9th night — this occasioned a considerable loss to the theatre — as the receipts on the 9th night amounted to £366, and the dress boxes were fully taken for 2 nights more.

Feb. 3. Never acted, Widows Bewitched. Capt. Frankley = Green : Hippias Hyperwell (an opulent merchant) = Bartley : Hector Fairwin (his nephew) = C. Kemble : Dr. Marpest (master of the port) = Meadows : Larry O'Snap = Power: Widow Frankley = Miss Chester : Widow Delamore = Mrs. Chatterley : Patty = Mrs. J. Hughes :—this C., in 3 acts, was acted 4 times—it seems not to have been printed.

5. Never acted, Yelva, or the Orphan of Russia. Lovinski (a young Russian nobleman) = Duruset : Alfred (son of the Countess de Cesanne) = Wood : Kalouga (a Cossack — servant to Lovinski) = O. Smith : Countess de Cesanne = Miss Lacy : Fedora (cousin to Lovinski) = Miss Forde : Yelva (a young Orphan) = Miss J. Scott : Mina (a Soubrette — her companion) = Miss Goward : — this musical Drama was acted twice—it seems not to have been printed.

10. John Reeve acted Midas.

14. Recruiting Officer, revived. Plume = C. Kemble : Brazen = Green : Kite = Wrench : Bullock = J. Reeve : Worthy = Duruset : Balance = Bartley : Costar Pearmain = Keeley : Thomas Appletree = Meadows : Sylvia = Mrs. Chatterley : Melinda = Miss Chester : Lucy = Mrs. Gibbs : Rose = Miss Nelson :—acted 12 times.

16. Warde acted Macbeth.

20. Duenna, and John of Paris.

23. Romeo and Juliet — Juliet = Miss Jarman, with, first time, Battle of Pultawa, or the King and the Czar — taken from the French — Swedes — Charles the 12th = C. Kemble : Marshal Renschild = Egerton : Col. Eugene Renschild (his son) = Duruset : Count Levenhaupt = Evans : Count Hoorn =

Raymond: Valoski (an old sergeant) = Bartley: Sentinel = O. Smith :—Russians—Peter the Great = Warde: Col. Drozenskoi = Baker: Cocaski (a miller) = Keeley: Floreska (daughter to Prince Menzikoff) = Mrs. Chatterley: Pauliska = Miss Goward: — this historical Drama, in 2 acts, was acted 14 times—it seems not to have been printed.

March 2. Pemberton made his 1st app. at C. G. in Virginius — he had acted at Bath — see Feb. 19, 1828.

7. Never performed in this country, Maid of Judah, or the Knights Templars. Ivanhoe = Wood: Isaac of York = Egerton: Sir Brian de Boisguilbert = Warde: Sir Maurice de Bracey = Stansbury: Wamba = Keeley: Robin Hood = Diddear: Little John = O. Smith: Friar Tuck = Bartley: Cedric = H. Phillips: Rebecca (the Maid of Judah) = Miss Paton :— acted 17 times — this Op. was founded on Scott's novel—it was put together by Lacy—but in a way that is far from doing him any credit — the title is incorrect, every Jew knows that he is descended from Abraham, but no Jew knows that he is descended from Judah — the distinction between the tribes has been long lost.

9. Pemberton acted Shylock.

19. Never acted, Home, Sweet Home, or the Ranz des Vaches. Col. Henry La Roche = Warde: Capt. La Roche (his father) = Fawcett: Chevalier Valcour = Wrench: Edward Malaise (in love with Florine) = Wood: Natz (in love with Lisette) = Keeley: Bronze (the Colonel's servant) = Meadows: Madame Germance (formerly Maria) = Madame Vestris: Florine (her attendant—in love with Ed-

ward) = Miss Forde: Lisette (a villager) = Miss Goward:—acted 8 times—the scene lies on the confines of France and Switzerland—Henry had been absent from home 10 years—before he left home he was under a promise to marry a country girl, called Maria—during his absence, she had married an old general, and had become a rich widow—Henry is ignorant of these circumstances—on his return home, he meets Madame Germance, falls in love with her, and wishes to be free from his engagement to Maria —Madame Germance presents herself to Henry in her original character of Maria—Henry's love for her is rekindled—at the conclusion, he finds that Maria and Madame Germance are the same person —this part of the plot is so like the underplot of Cross Partners, (see Hay. Aug. 23 1792) that one must be borrowed from the other, or both borrowed from the same source—Edward gives the title to the piece—he had served two years in the French army, and had distinguished himself in his profession —he had asked for leave of absence, and been refused —the love of Home, for which the Swiss are so remarkable, had induced him to quit Paris without leave—he is in danger of being taken up as a deserter, but escapes by the good-nature of Valcour, who changes clothes with him — Capt. La Roche interests himself warmly in favour of Edward—he cannot obtain a pardon for him from the French commander, but he obtains a discharge, dated three days before Edward had left Paris—this Musical Entertainment was written by Pocock—it is a moderate piece—the main plot is improbable, but the dialogue is well written.

26. Presumption, or the Fate of Frankenstein. ——= Mr. O. Smith: Frankenstein = Diddear.

28. Honest Thieves. Teague = Power: Obediah = J. Reeve: Abel = Keeley.

April 7. In aid of the funds for a monument to the memory of Charles Dibdin, author of England's naval ballads—Padlock, with Feast of Neptune, and Quaker.

20. Never acted, Devil's Elixir, or the Shadowless Man. Francesco (a Capuchin) = Warde: Nicholas (the bell-toller) = Keeley: Count Hermogen (brother to Francesco) = Wood: Gortsburg (Demon of the Elixir) = O. Smith: Prior of a Monastery = Turnour: Aurelia = Miss Hughes: Urika (her attendant) = Miss Goward: — acted 29 times ——Hermogen and Aurelia are betrothed—Francesco is secretly in love with Aurelia—the nature of the Elixir is this—that the person who drinks of it, may at his wish assume the shape of his rival—but with this distinction, that he can have no shadow—Francesco drinks some of the Elixir, and is transformed into the appearance of Hermogen—Nicholas, Aurelia, &c., believe Francesco to be Hermogen—Hermogen enters — Aurelia is puzzled—Nicholas determines to bring the matter to a test—Hermogen passes a lamp, and his shadow appears—Francesco passes the lamp, and no shadow appears—Francesco is put into prison—Gortzburg comes to him—Francesco makes a compact with Gortzburg — Gortzburg transports Hermogen and Nicholas to the prison —and places Francesco on the couch on which Hermogen had been lying—in the last scene, Francesco and Aurelia are on the point of being married

—the Prior condemns Hermogen to death—Francesco is seized with remorse—he resigns Aurelia, and takes refuge in St. Anthony's cell—Gortzburg attempts to follow him—the steps which lead to the cell, crumble under his feet, and he is stricken with a thunderbolt——this Musical Romance, in 2 acts, was written by Fitz-Ball—it is a moderate piece—the foundation is better than the superstructure.

27. Warde acted King John.

30. J. Reeve acted Periwinkle.

May 6. Oberon, with Master's Rival. Sir Colley Cowmeadow = Bartley: Peter Shack = Wrench: Paul Shack = Keeley: Capt. Middleton = Raymond: Tibby Postlethwaite = Mrs. Gibbs.

11. Miss Smithson made her 1st app. at C. G. in Jane Shore—Miss Smithson had acted at Paris with great success—she did not meet with equal success at C. G.—but she was very much improved since she left D. L.

12. Comus, revived. Comus = C. Kemble: Lady = Miss Hughes: Euphrosyne = Miss Coveney, 1st app. there.

18. Miss Smithson acted Juliet.

20. C. Kemble's bt. Suspicious Husband, revived. Ranger = C. Kemble: Strictland = Egerton: Frankly = Wrench: Jack Meggot = Green: Bellamy = Raymond: Tester = Meadows: Clarinda = Miss Jarman: Mrs. Strictland = Mrs. Chatterley: Jacintha = Miss Nelson: Lucetta = Mrs. Gibbs: —acted 3 times.

22. For bt. of Madame Vestris. Lionel and Cla-

rissa, revived. Lionel = Wood : Col. Oldboy = Fawcett : Jessamy = Green : Sir John Flowerdale = Bartley : Harman = Duruset : Jenkins = J. Isaacs : Clarissa = Miss Paton : Diana = Madame Vestris : Lady Mary Oldboy = Mrs. Davenport : Jenny = Miss Goward :—with Matrimony. Delaval = C. Kemble : O'Clogherty = Power : Clara = Madame Vestris :— all 1st time.

27. For the bt. of aged and distressed Printers and their Widows. Castle of Andalusia. Pedrillo = J. Reeve : Spado = Keeley : Don Scipio = Blanchard : Lorenza = Madame Vestris : — with Charles 2d.

30. Miss Jarman acted Mrs. Sullen.

June 3. Der Freischutz was acted by a German C mpany.

4. Little Pickle = Miss Coveney.

9. Farley's bt. Our Way in France, or the Races of Fontainbleau, in 2 acts – in act 2d a Race Course —the whole to conclude with the Quadrupeds and a grand Battle of Cavalry.

10. Miss Jarman's bt. Nymph of the Grotto, 10th time. Eglantine = Miss Louisa Jarman, her 1st app. :—with Bombastes Furioso—and the Forest of Bondy. Lucille = Miss Jarman.

11. Miss Smithson's bt. Venice Preserved. Jaffier = Cathcart, 1st app. there : Pierre = C. Kemble : Belvidera = Miss Smithson.

25. (Last night) Wrench acted Diddler.

Fawcett (about Nov.) sent the part of Oriana to Miss Jarman—Mrs. Jarman sent it back, and said that if her daughter played in the Inconstant, it must

be Bisarre—Fawcett remonstrated in a friendly manner—but without avail—and Miss Jarman was discharged at the end of the season.

HAY. 1829.

June 15. (First night) Spring and Autumn, with, never acted, Lodgings for Single Gentlemen. Capt. Postlethwaite = Vining: Col. Stanmore = Brindal: Trusty = Webster from D. L.: Mrs. Greville = Miss F. H. Kelly: Maria = Mrs. Ashton, from Bath: Mrs. Prattle = Mrs. Glover:—this piece is in one act—it was acted 31 times—seemingly not printed.

16. Barber of Seville, and Green-eyed Monster.

17. Cure for the Heart-Ache.

18. W. Farren acted Lord Ogleby.

19. Poor Gentleman. Frederick = Vining: Ollapod = J. Reeve: Sir Robert Bramble = W. Farren: Miss Lucretia Mac Tab = Mrs. Glover.

20. Marriage of Figaro, and Review.

22. Beggars' Opera and Heir at Law. Dr. Pangloss = Webster, 1st time: Daniel Dowlas = W. Far-

ren : Dick = Vining : Cicely = Mrs. Humby : Deborah Dowlas = Mrs. Glover, 1st time.

24. Way to keep him, and Love laughs at Locksmiths. Beldare = Vining : Risk = Webster, 1st time.

25. Young Quaker. Young Sadboy = Vining : Chronicle = W. Farren : Spatterdash = Webster, 1st time : Capt. Ambush = Brindal : Shadrach = Williams : Clod = J. Reeve : Dinah = Miss F. H. Kelly : Pink = Mrs. Humby : Lady Rounceval = Mrs. Glover.

26. Rivals, and Who's the Dupe ?

27. Ways and Means. Sir David Dunder = W. Farren : Random = Vining : Lady Dunder = Mrs. Glover, 1st time :—with Padlock. Mungo = Webster :—and Spoil'd Child. Little Pickle = Miss Nelson from C. G.

29. Speed the Plough. Sir Philip Blandford = Thompson : Sir Abel Handy = W. Farren : Bob Handy = Vining : Farmer Ashfield = Webster : Henry = Cooper : Miss Blanchard = Miss F. H. Kelly : Dame Ashfield = Mrs. Glover.

July 1. Never acted, Manœuvring. Count de Villa Mayor (ambassador from Spain to the court of Naples) = Cooper : Finesse (his groom of the chambers) = Vining : Frederick de Cernay = Brindal : Zanetta = Mrs. Humby : Costanza = Mrs. Ashton : = this piece is in one act—it was acted 24 times—seemingly not printed.

2. Busy Body. Marplot = Vining, 1st time : Sir Francis Gripe = W. Farren : Sir George Airy = Cooper : Miranda = Miss F. H. Kelly : Patch = Mrs. Humby.

6. Goldsmith. Cardillac = Cooper: Oliver = Vining.

8. All in the Wrong, revived. Sir John Restless = Cooper: Beverley = Vining: Belinda = Miss F. H. Kelly: Lady Restless = Mrs. Glover.

13. Never acted there, Haunted Tower. Edward = Webster: Baron of Oakland = W. Farren.

16. Rencountre. Baron de Boncœur = W. Farren: Col. de Courcy = Cooper: Major Moustache = Williams: Pierre = J. Reeve: Madame de Merville = Miss F. H. Kelly: Justine = Mrs. Humby.

17. Secrets worth Knowing, revived. Nicholas = W. Farren: Rostrum = Vining: April = J. Reeve: Undermine = Williams: Plethora = Webster: Greville = Brindal: Egerton = Cooper: Sally = Mrs. Glover: Mrs. Greville = Miss F. H. Kelly: Rose Sidney = Mrs. Humby.

18. Agreeable Surprise. Lingo = Webster.

20. Liston acted Billy Lackaday, and Sam Savoury.

21. Liston acted Grojan, and Paul Pry.

22. Liston acted Sam Swipes, and Van Dunder.

23. Liston acted Sir Peter Pigwiggin, and Apollo Belvi.

29. Never acted, the Happiest Day of my Life. Gillman = Liston: Dudley = Williams: Charles = Brindal: Frederick Vincent (in love with Mary) = J. F. Williamson: Mrs. Dudley = Mrs. Glover: Sophia and Mary (her daughters) = Mrs. Humby and Mrs. Ashton: Mrs. Grimley = Mrs. Tayleure:—acted 28 times—Gillman means to be very happy on his wedding day—he is married to Sophia between the 1st and 2d acts—Mrs. Grimley says the bride-

groom is her husband, and that she has 3 children by him—an explanation takes place, and it appears that Mrs. Grimley has come to the wrong house—Frederick threatens Gillman with a challenge, on the supposition that he had married Mary instead of Sophia—Gillman meets with other causes for vexation—but at the conclusion he resumes his former hopes—this is a tolerable Farce by Buckstone.

Aug. 5. Never acted, Nothing Superfluous. Sadi = J. Reeve: Selim (Emperour of the Turks) = Thompson: Giafer (Grand Vizier) = Brindal: Gulnare (a slave) = Mrs. H. Corri:—acted 10 times—the Sultan had disguised himself as an Armenian merchant—he had been attacked by robbers—his life had been saved by Sadi—Sadi is very poor—he declares that he should be quite content, if he had the necessaries of life—the Sultan promises to supply him with them, but tells him to mention Nothing Superfluous—Sadi is no sooner possessed of all necessaries, than he wants superfluities—at the conclusion, the Sultan allows him to retain Gulnare for his wife, and promises him a command in his army—this Operatic Farce, in one act, was written by Thompson—it is a moderate piece.

10. Dr. Cantwell = W. Farren: Mawworm = Liston.

14. Miser, revived. Lovegold = W. Farren: Ramilie = Webster: Lappet = Mrs. Glover, 1st time.

17. Liston's bt. Rob Roy. Rob Roy = Cooper: Nicol Jarvie = Liston: Dougal = Webster:—with the Happiest Day of my Life, and Tom Thumb. King Arthur = Williams: Grizzle = J. Reeve: Dollalolla = Mrs. Humby.

18. Modern Antiques. Cockletop = W. Farren: Frank = Vining: Joey = Webster.

19. Every one has his Fault. Sir Robert Ramble = Vining: Harmony = W. Farren: Irwin = Cooper: Solus = Liston.

26. All's Right, or the Old Schoolfellow. Cool = Liston, 1st time: Shrub = Webster.

31. Liston's bt. Lovers' Vows. Liston will attempt (for the 1st time) the part of Baron Wildenhaim: Frederick = Cooper: Count Cassel = Vining: Verdun (1st time, and for that night only) = W. Farren: Anhalt = Brindal: Amelia = Miss F. H. Kelly: Agatha = Mrs Faucit:—with the Happiest Day of my Life, and (1st time there) Illustrious Stranger. Bowbell = Liston.

Sep. 1. Never acted, Fatality. General Loverule = Thompson: Edward (his son) = Brindal: Bertrand (an elderly soldier) = Cooper: Lackbrain = Webster: Mrs. Lackbrain = Mrs. Glover: Susanna = Miss F. H. Kelly:—acted 11 times—Edward and Susanna were mutually in love—the General, in order to prevent their union, had prevailed on Susanna to marry Bertrand—and on his son to marry a woman of fashion—Susanna performs all the duties of a wife, but is not happy—Bertrand becomes jealous of Edward—they go out to fight—the report of two pistols is heard—Bertrand re-enters, and says to the General "do not curse me"—the curtain immediately falls——this Drama, in one act, is far from being a pleasing piece—it was written by Caroline Boaden.

4. She wou'd and She wou'd not. Trappanti = Webster, 1st time Don Manuel = W. Farren: Don

Philip = Cooper : Octavio = Vining : Hypolita = Miss F. H. Kelly : Flora = Mrs. T. Hill : Viletta = Mrs. Humby :—with (never acted there) Lottery Ticket. Wormwood = Webster.

5. School for Scandal, with Charles the 12th. Adam Brock = J. Reeve : Muddlewerk = Webster.

7. Laugh when you can, revived. Gossamer = Vining : Sambo = Cooper, 1st time : Bonus = W. Farren : Miss Gloomly = Mrs. Glover, 1st time.

8. Rule a Wife. Leon = Cooper, 1st time : Perez = Vining, 1st time : Cacafogo = Williams : Estifania = Mrs. Glover : Old Woman = Mr. J. Reeve.

11. Never acted, William Thompson, or Which is He? William Thompson the 1st (a gentleman subject to walk in his sleep) = Vining : William Thompson the 2d (a fishmonger) = J. Reeve : Dr. Soothem (the keeper of a madhouse) = Williams : Julia (his daughter) = Miss F. H. Kelly : Miss Dormer (his niece) = Mrs. Ashton :—acted 22 times——the scene lies at Richmond — Dr. Soothem insists that his daughter should marry William Thompson the 2d—William Thompson the 1st and Julia had fallen mutually in love at a masquerade—he accidentally arrives at Richmond just at the time when his namesake is expected—Dr. Soothem mistakes him for the young fishmonger—when William Thompson the 2d actually arrives, Dr. Soothem mistakes him for a patient, and treats him accordingly—at the conclusion, William Thompson the 2d resigns his pretensions to Julia, and marries Miss Dormer——this is an indifferent Farce by Caroline Boaden.

16. Bold Stroke for a Wife. Col. Feignwell = Cooper : Periwinkle = W. Farren : Obediah Prim =

Williams: Sir Philip Modelove = Webster: Anne Lovely = Miss F. H. Kelly: Mrs. Prim = Mrs. Glover.

21. Never acted, Procrastination, or the late Mr. M.— Mr. Montague = W. Farren: Major D'Arcy = Vining: Mr. Parkins = Webster: Sir John Franklin = Williams: John Bates = J. Reeve: Miss Maria Duncan = Miss F. H. Kelly: Miss Parkins = Mrs. Glover: Mrs. Vernon = Mrs. Humby: Mrs. Bates = Mrs. Tayleure: Flora = Mrs. T. Hill:—this C., in 3 acts, was acted 14 times—seemingly not printed.

Oct. 3. Not acted 10 years, Barataria, reduced to one act. Sancho = J. Reeve: Mary the Buxom = Mrs. Humby.

5. Foundling of the Forest. Count de Valmont = Brindal: Florian = Vining: L'Eclair = Rayner: Monica = Mrs. Glover.

6. Town and Country. Reuben Glenroy = Kean Jun., his 1st app. there: Plastic = Vining: Trot = W. Farren, 1st time: Cosey = J. Reeve, 1st time: Capt. Glenroy = Brindal: Hawbuck = Rayner: Hon. Mrs. Glenroy = Mrs. Ashton: Rosalie Somers = Miss F. H. Kelly: Mrs. Trot = Mrs. Glover, 1st time.

7. Romeo and Juliet. Romeo = Kean Jun.: Mercutio = Vining: Juliet = Miss F. H. Kelly: Nurse = Mrs. Glover.

10. Lovers' Vows. Frederick = Kean Jun.

12. Iron Chest. Sir E. Mortimer = Kean Jun., 1st time: Wilford = Vining: Adam Winterton = Williams.

13. Belle's Stratagem. Doricourt = Vining: Hardy = W. Farren: Flutter = Brindal: Letitia

Hardy = Miss F. H. Kelly: Mrs. Racket = Mrs. Glover:—with Tribulation. Dorrington = W. Farren.

15. (Last night) Kean Jun. acted Sir E. Mortimer.

BATH 1828-1829.

Nov. 3. Speed the Plough. Sir Philip Blandford = Stuart, from Birmingham.

8. He "Lies like Truth." Rattler (in love with Harriet) = Montague: Clincher (servant to Sir Charles —in love with Priscilla) = Woulds: Truepenny (a Bristol merchant) = Ayliffe: Sir Charles Manly = Doyne: Harriet (daughter to Truepenny—and in love with Rattler) = Miss Henry: Priscilla (her maid – in love with Clincher) = Miss Barrett:—Rattler has an inveterate habit of lying, not with a view to injure any body, but merely for the sake of indulging himself in idle conversation—Trueperny threatens to break off the intended match between his daughter and Rattler, if Rattler should tell him one well proved lie—Priscilla engages Clincher to assist Rattler by getting him

out of his scrapes—Rattler tells Truepenny that he had sold his house to a Frenchman, knowing this to be a lie—Clincher enters as the Frenchman, to the great surprise of Rattler, and to the satisfaction of Truepenny—Rattler's next lie is about a quarrel with an Irish Captain—Clincher pretends to be the Irish Captain—Rattler had talked much about his intimacy with Sir Charles Manly—but when he sees Sir Charles, he does not know him—at the conclusion Rattler marries Harriet, and promises to reform—this pleasant piece, in one act, was taken from the French, and adapted to the English stage by Kimpton—it came out at the English Opera House July 24 1828—Wrench acted Rattler.

19. Noyades. Capt. Louvet and Major Lenigan (officers in the republican army) = Mason and Hamerton: Garnier and Devaux (royalists) = Griffiths and Henry: Tardiff = Woulds: Matois (a spy) = Jones: Carline = Miss Taylor: Marguerite = Mrs. Darley: Julie = Miss Henry: Eugenia = Miss Barrett:—this Melo-drama seems not to have been printed.

— Miss Fanny Ayton acted 7 times.

Dec. 12. Jones acted the Bottle Imp.

15. Rienzi = Stuart:—he acted well.

— Braham acted 10 nights.

Jan. — Macready acted 5 nights.

24. Macbeth = Macready: Lady Macbeth = Miss Taylor:—Mrs. Bailey had left Bath, and there was literally no actress engaged to play her line of business—Miss Taylor was made the Actress of All Work.

Feb. 11. Pilot, or the Tale of the Sea. Long Tom

Coffin (Coxswain of the Ariel frigate) = Montague: the Pilot = Stuart:—in the Bath bill this piece is called a new Melo-drama, but it seems to be nothing more than an old piece revived—the Pilot, by Fitz-Ball, as acted at the Adelphi, was printed in 1825—it is a tolerable piece in 3 acts.

March 16. Montague's bt. Young Quaker. Young Sadboy = Montague:—with Presumptive Evidence, or the Card Drawer. Kinchela = Stuart: Dorgan (in love with Pennie) = Montague: Cauthleen = Mrs. Darley: Pennie (daughter of Mac Loughlen—in love with Dorgan) = Miss Taylor:—this piece was brought out at the Adelphi—Mac Loughlen had refused to give his daughter to Dorgan—Dorgan had gone to sea—Mac Loughlen had been so indignant at Kinchela, for wanting to marry his daughter, that he had turned him out of his farm—Kinchela had fallen into poverty and bad habits—at the opening of the piece, Dorgan returns home rich—Cauthleen tells fortunes by a pack of cards—Pennie draws three cards, which Cauthleen says, portend great good fortune—Dorgan draws the knave of clubs three times—this, Cauthleen considers, as ominous of great bad luck—Dorgan invites Kinchela to meet him at the public house—the idea of the knave of clubs sticks so much in his mind, that in order to get rid of it, he drinks too much whiskey punch—after he is gone to bed, Kinchela gets into his room, and carries off his clothes—he puts them on, and, with the assistance of a confederate, murders Mac Loughlen—the murder is not perpetrated on the stage—Kinchela takes back the clothes—and the suspicion of the murder falls on Dorgan—this suspicion is unintentionally

confirmed by Pennie, who produces a Trafalgar medal, which she had taken from Kinchela's coat, and which Dorgan acknowledges to be his—Dorgan is condemned to death—Kinchela is so far from feeling the satisfaction which he expected from having glutted his revenge, that he becomes miserable—he wishes to prevent the execution of Dorgan—and at last whispers Cauthleen, that he was the murderer—she endeavours to speak to Dorgan, but is thrust back by the soldiers, who are in attendance—Kinchela himself arrives, just in time to save Dorgan from being hanged—he confesses his guilt, and dies—the piece concludes with the union of Dorgan and Pennie—— this is a very interesting Melo-drama—the story is taken from the 1st vol. of the Munster Festivals, and well dramatized by Buckstone.

19. Ayliffe's bt. Castle Spectre, with Cornish Miners. Bobby Ridruth = Ayliffe : Dr. Sal Ammon = Woulds : Stephen Kynan = Stuart : Githian (the maniac) = Jones : Dame Oswald = Mrs. Darley :— this Melo-drama had been acted at the English Opera House with great success—it seems not to have been printed—Ayliffe was an useful actor.

24. Bellamy's bt. Battle of Pultawa, with the Flying Dutchman, or the Phantom Ship. Vanderdecken = Jones :—the editor of this piece says— "the Flying Dutchman is said to be an Amsterdam "vessel, which, about a century ago, sailed from "that port—the master's name was Vanderdecken, "whose constant boast it was, that he would have "his own way in spite of the devil—his vessel is "still seen in the Cape seas in foul weather"—in the 1st scene of the Drama, Vanderdecken's century is

expired—he requests a renewal of his term—an evil Spirit grants his request, but on condition that he should not speak to any person—in the 3d act he is so elated, that he speaks—the spell, which admitted his stay on earth, is broken with his silence—he sinks in thunder and flames of red fire—this strange piece was written by Fitz-Ball—it is merely calculated for a Minor theatre.

26. Miss Cooke's bt.—the bill announced that the Proprietor had kindly granted her a free benefit, as the effects of her fall still continued, so as to prevent her from getting an engagement during the Bath vacation—she returned to the stage for the 1st time on Nov. 17.

— Miss Foote acted 8 nights—her parts were—Arinette in Youth, Love, and Folly—Amadis in Nymph of the Grotto, &c.

April — Madame Vestris acted 9 nights.

May 11. Loder's bt. Slave. Gambia = Stuart: Matthew Sharpset = Green:—with the Sleeping Draught. Popolino = J. Reeve.

18. Gilderoy, the Bonnie Boy. Gilderoy = Stuart: —Gilderoy is said to have been a notorious freebooter in the Highlands of Perthshire, who, with his gang, for a considerable time infested the country, committing the most barbarous outrages on the inhabitants—he was at last hanged.

22. (Last night) Mrs. Ashton's bt.

Bellamy, in his address to the audience, acknowledged that this had been an unprofitable season—he attributed the failure to the temper of the times, which (as he said) is not favourable to dramatic amusements—it is no longer fashionable to frequent

the theatre—and among persons who denounce fashion and its pursuits, there is an active spirit of hostility to the Drama, alike injurious and unjust—Bellamy was so far quite right—but there was a third cause, which it did not suit him to mention—namely, the badness of the Company—there was not in this season, any actress fit to go on the stage for the first characters, in either Tragedy or Comedy—Miss Taylor was the forlorn hope on all occasions—she had acted Sally Scraggs—Portia in M. of V.—Lady Macbeth—Helen Mac Gregor—Mrs. Sullen—Lady Eleanor Irwin—and Catharine in the Taming of a Shrew—all of them parts for which she was totally unfit—and one would have pitied her for being forced to play such characters, if she had not proved, by acting, at her benefit, Mrs. Oakly, and by reciting Collins' Ode, that she had the folly of thinking herself adequate to first rate parts—she had doubtless been much hurt by the extravagant praises bestowed on her in one of the Bath papers during the last season, and which might have turned a wiser head than hers—she was not destitute of talents, but she wanted refinement and proper training extremely.

D. L. 1829-1830.

Oct. 1. Hamlet = Young: Ghost = Cooper: Ophelia = Miss Faucit, her 1st app. there :——The price of admission to the boxes was reduced to 6s.

2. Rob Roy, and Illustrious Stranger.

3. Young Incledon made his 1st app. on any stage, in Young Meadows.

7, Cure for the Heart-Ache—8. Rienzi.

12. Macbeth = Young: Lady Macbeth = Mrs. Bunn.

13. Guy Mannering. Henry Bertram = Sinclair.

14. Never acted, Epicaris. Subrius Flavius (a military tribune) = Young: Caius Piso = Wallack: Nero = Cooper: Volusius Proculus (Chiliarch of the fleet) = J. Vining: Fenius Rufus = Aitken: Epicaris (a Grecian freedwoman) = Miss Philips :—acted 5 times—this T. is founded on the conspiracy of Piso, as related by Tacitus, in the 15th book of his Annals —most of the principal characters are conspirators—Flavius and Proculus are in love with Epicaris—she is in love with Flavius—Flavius acquaints Epicaris with the particulars of the conspiracy—she urges Proculus to join the conspirators—he promises to join them—she refuses to tell their names—Proculus warns Nero of his danger—but cannot inform him of any particulars—Nero learns them from other quar-

ters—he orders Epicaris to be racked—she is racked, but makes no confession—Piso poisons himself—most of the conspirators are put to death—in the last scene, Epicaris is brought before Nero—Flavius prepares to stab Nero—but is disarmed, and carried off by the guards—Epicaris seizes a poisoned cup, drinks from it, and dies—this is a moderate play by Lister—he calls it an historical T., but the greater part of it is not historical, but fictitious.

15. Sinclair acted Masaniello.

16. Widow Cheerly = Miss Mordaunt, 1st app. there.

21. Miss Mordaunt acted Miss Hardcastle.

22. Never acted, the Greek Family—Greeks—Demetrio (chief of the Suliotes) = Cooper: Kastro (a farmer) = Webster: Juba (a *free slave*) = J. S. Grimaldi, his 1st app. there: Kastro Anna = Mrs. Knight: Paulitza (Kastro's daughter) = Miss Faucit:—Turks—Sheremet (the Bassa) = Younge: Ali = Barnes, &c.—this Melo-dramatic Spectacle, in 2 acts, was acted but twice—probably not printed.

24. X. Y. Z., and Scape Goat.

26. Julius Cæsar. Brutus = Younge: Mark Antony = Wallack: Cassius = Cooper: Julius Cæsar = H. Wallack, his 1st app. there: Casca = W. Farren: Octavius = J. Vining: Calphurnia = *Mrs. Fawcett:* Portia = *Mrs. Faucit:*—thus the bill—but perhaps there is some mistake.

27. Paul Pry. Mrs. Subtle = Mrs. Glover, her 1st app. there for 5 years. Phœbe = Miss Graddon: — rest as before — with never acted there, the Happiest Day of my Life. Gillman = Liston: Mrs. Dudley = Mrs. Glover.

29. Stranger, with, never acted there, No. Frederick = Sinclair.

Nov. 3. Never acted, Snakes in the Grass. Janus = Liston: Capt. Agitate (in love with Mrs. Bloomly) = Jones: Fact (his servant) = Harley: Frank Skinner (in love with Cecilia) = J. Vining: Mr. Skinner = W. Bennett: Mr. Walton = Browne: John Thomas (an innkeeper) = Webster: Mrs. Janus = Mrs. Glover: Widow Bloomly (in love with Capt. Agitate) = Miss Mordaunt: Mrs. Skinner = Mrs. Orger: Mrs. Walton = Mrs. C. Jones: Cecilia (her daughter—in love with Frank) = Miss Faucit: Twill = Mrs. Newcombe — acted 9 times — the piece opens on the day of the intended wedding of Frank and Cecilia—Janus and his wife are busy bodies — Snakes in the Grass — they had previously excited a quarrel between the Captain and the Widow — they now excite a slight quarrel between Frank and Cecilia—and a more serious one between Mrs. Skinner and Mrs. Walton — as also between their husbands — at the conclusion all the parties are reconciled — Capt. Agitate recommends Mr. and Mrs. Janus to torment one another, and to leave their neighbours in peace — this F., in 2 long acts, was written by Buckstone – it is a pleasant piece —but it might be shortened to advantage — there is too little incident, and too much dialogue.

5. Venice Preserved. Jaffier = Wallack.

7. Bold Stroke for a Husband. Don Julio = Jones: Don Cæsar = W. Farren: Don Carlos = Wallack: Don Vincentio = Harley: Don Garcia = J. Vining: Gasper = Browne: Olivia = Miss Mor-

daunt: Victoria = Miss Faucit: Minette = Mrs. Glover.

9. Pizarro. Rolla = Wallack: Pizarro = H. Wallack: Alonzo = J. Vining: Elvira = Mrs. Faucit: Cora = Miss Faucit.

14. Wild Oats. Rover = Jones: Sir George Thunder = W. Farren: Harry Thunder = Cooper: Ephraim Smooth = Liston: John Dory = Wallack: Sim = Harley: Lady Amaranth = Miss Mordaunt: Jane = Mrs. Orger: — with Love, Law, and Physic. Flexible = Harley: Lubin Log = Liston.

18. Ups and Downs. Countess Dowager Delamere = Mrs. Glover: — with, never acted, Brigand. Alessandro Massaroni (captain of the Brigands) = Wallack: Prince Bianchi (governour of Rome) = W. Farren: (and Browne) Nicolo (steward of the college of St. Arnulph) = Webster: Albert and Theodore (students of the French academy) = H. Wallack and J. Vining: Rubaldo (Massaroni's lieutenant) = Bedford: Maria Grazie (Massaroni's wife) = Mrs. Barrymore: Ottavia (Bianchi's niece) = Miss Faucit:—acted 46 times—Massaroni finds out that Nicolo is going to receive the rents of the college, in the disguise of a beggar — on his approach, Massaroni pretends to play at dice with St. Eustace and to lose 400 ducats — he gives 200 ducats to Nicolo, as the representative of St. Eustace, and promises to give him the remainder — on Nicolo's return, Massaroni pretends to play with St. Eustace again, and to win 9800 ducats from him—he insists that Nicolo should pay the money — Massaroni goes to Bianchi's villa as the Count di Strozzi — he is discovered—Bianchi orders his soldiers to fire at him—

they fire, and Massaroni is mortally wounded — before his death it appears that Massaroni is the son of Bianchi by a Florentine girl, whom Bianchi had seduced and deserted — this romantic Drama, in 2 acts, was written by Planchè—it is a moderate piece —better calculated for representation than perusal.

20. Wild Oats. Harry Thunder = J. Vining.

23. Othello = Young: Iago = Wallack: Cassio = Cooper: Desdemona = Miss Phillips: Æmilia = Mrs. Faucit.

27. Lord of the Manor. Trumore = Sinclair: Sir John Contrast = W. Farren: Young Contrast = Jones: Rashley = Incledon: La Nippe = Browne: Sophia = Mrs. Bedford: Annette = Miss Betts: Peggy = Miss Graddon: Moll Flagon = Mr. Liston.

28. Never acted, Follies of Fashion. Sir Harry Lureall = Jones: George Foster (son to Sir Simon) = Cooper: Lord Splashton = Wallack: Counter (a retired citizen) = W. Farren: Major O'Simper = H. Wallack: Sir Simon Foster (friend to Counter, and uncle to Lady Splashton) = W. Bennett: Lady Splashton = Miss Mordaunt: Mrs. Counter = Mrs. Glover: Lady Mary Fretful = Miss Faucit: Emily = Mrs. Newcombe: Jenny Trinket = Mrs. Orger :— acted 11 times — George Foster and Emily Counter are mutually in love — Counter and his wife oppose their union — Foster pretends to be Lord Henry Drummond — Emily's parents wish her to marry him — Lord Splashton suspects Foster of having a design on Lady Splashton, but with very little reason — Sir Harry Lureall really wants to seduce her, but Lord Splashton does not suspect him — at the conclusion, Lord Splashton is convinced of his wife's

innocence — Foster and Emily are united — this C. was written by the Earl of Glengall — the plot is slight—the first 4 acts are insipid — the 5th is tolerably good.

Dec. 2. Richard 3d. Richard = Kean: Richmond = Wallack: Henry 6th = Aitken: Buckingham = Cooper: Tressel = J. Vining: Queen = Mrs. Faucit: Lady Anne = Miss Faucit.

4. Othello—Othello = Kean: Iago = Young.

5. Madame Vestris acted Don Giovanni.

7. Kean acted Richard.

9. New way to Pay old Debts. Sir Giles Overreach = Kean: Wellborn = Cooper: Marrall = W. Farren: Allworth = J. Vining: Justice Greedy = Webster: Lord Lovell = H. Wallack; Lady Allworth = Mrs. Faucit: Margaret = Miss Faucit.

11. Kean and Young acted Othello and Iago.

14 and 16. Kean acted Richard and Othello.

18 and 21. Kean acted Sir Giles and Richard.

19. Never acted, the Witch-Finder. Matthew Hopkins = W. Farren: Jet = Harley: Justice Beril = Browne: Dr. Lizzard = W. Bennett: Ambercoat = Cooper: Evelyn = Sinclair: Judith = Miss Faucit: Joan = Mrs. Orger: Maria de Gornez = Mrs. Knight:—this Drama, in 2 acts, was not repeated — Sir Walter Scott in his letters on Demonology and Witchcraft, 1830, says that Matthew Hopkins assumed the title of Witch-finder General — that he travelled about pretending to discover witches and superintending their examination by the most unheard-of tortures — Scott calls him a monster who could only have existed during the confusion of civil

dissention—he began to make himself busy in 1644, but lowered his tone in 1647.

22. Hypocrite. Dr. Cantwell = W. Farren: Col. Lambert = Cooper: Darnley = J. Vining: Mawworm = Liston: Charlotte = Miss Mordaunt.

23. Kean and Young acted Othello and Iago.

26. Jane Shore. Hastings = Wallack: Dumont = Cooper: Gloster = J. Vining: Jane Shore = Miss Phillips: Alicia = Mrs. Faucit.

28 and 30. Kean acted Richard and L. J. Brutus.

Jan. 1. Kean and Young acted Othello and Iago.

4. Kean acted Richard.

6. Merchant of Venice. Shylock = Kean: Anthonio = Aitken: Bassanio = Cooper: Gratiano = Browne: Lorenzo = Sinclair: Launcelot = Harley: Gobbo = Webster: Portia = Miss Phillips: Nerissa = Mrs. Orger: Jessica = Miss Betts.

8 and 11. Kean acted Othello and L. J. Brutus.

12. Citizen, revived. Old Philpot = W. Farren: Young Philpot = Harley: Maria = Madame Vestris, 1st time.

13 and 15. Kean acted Shylock and Othello.

18 and 20. Kean acted Richard and Shylock.

22. Kean and Young acted Othello and Iago.

25. Riches. Luke = Kean: Heartwell = Cooper: Edward Lacy = J. Vining: Lady Traffic = Mrs. Glover.

27 and 29. Kean acted Shylock and Othello.

Feb. 1 and 3. Kean acted Richard and Othello.

2. Charles the 12th. Eudiga = Madame Vestris.

4. Never acted, National Guard, or Bride and no Bride. Chevalier Renard = W. Farren: Frederick

Lovaine (Colonel of the Carbineers) = Cooper: Rossingnol (Serjeant of the National Guard) = Sinclair: Achille Bonbon (Confectioner and Corporal in the National Guard) = Liston: Cecile (ward of the Chevalier) = Miss Bartolozzi: Pauline = Madame Vestris: Madame Marabout (a milliner) = Mrs. Orger: — this Opera, in 2 acts, was acted 14 times—seemingly not printed.

15 and 19. Kean acted Richard and Shylock.

22. Henry 5th, revived. King Henry = Kean, 1st time:—the play was changed.

23. Never acted, Past and Present, or the Hidden Treasure—N. B. the unusual construction of this Drama renders it necessary to state, that the action of the piece relates to three periods, distinct and distant from each other—the 1st act being supposed to pass a day or two prior to the destruction of the Bastile—the 2d, at some period of the reign of terror—and the 3d, about the present time.

Act 1—Scene Paris—the Drawing-Room 1789—Marquis de St. Victor = Cooper: Julian (his son) = Madame Vestris: Count de Florville = Jones: Larose (valet to the Marquis) = W. Farren: Marchioness de St. Victor = Mrs. Faucit: Celestine (her niece) = Miss Faucit.

Act 2—Scene Paris—the prison of the Conciergerie—1793. Marquis de St. Victor = Cooper: Julian = Madame Vestris: Count de Florville = Jones: Larose = W. Farren: Placideau = Harley: Sournois (turnkey, spy, and informer) = Webster.

Act 3—Scene Normandy—the Lodge—the ruined Chateau—1829. Ferdinand (son of Julian St. Victor)

= Madame Vestris : Count de Florville = Jones : Larose = W. Farren : Rosalie = Mrs. Newcombe : Marie = Mrs. Orger :—acted 10 times—seemingly not printed.

March 8. Henry 5th.—English—King Henry = Kean, 1st time : Exeter = Cooper : Westmoreland = J. Vining : Fluellin = Browne : Williams = Wallack : Pistol = Harley : Mrs. Quickly = Mrs. C. Jones :—French—King = Aitken : Princess Katharine = Miss Faucit :—Kean was very imperfect—he made an apology, and said his memory was impaired—he did not attempt the character a second time.

15 and 22. Kean acted Richard and Hamlet.

23. Guy Mannering. Henry Bertram = Anderson, his 1st app. in London : Julia = Madame Vestris, 1st time :—with, 1st time, Popping the Question. Primrose (guardian to Ellen) = W. Farren : Henry Thornton (in love with Ellen) = Lee : Ellen (in love with Henry) = Mrs. Newcombe : Miss Biffin = Mrs. Glover : Miss Winterblossom = Mrs. C. Jones : Bobbin (Ellen's woman) = Mrs. Orger :—acted 12 times—Primrose wishes to marry Ellen—he Pops the Question—but in such ambiguous words, that she supposes he is talking of her marriage with Henry—Primrose, having obtained, as he supposes, Ellen's consent, is desirous of obtaining the approbation of Miss Biffin and Miss Winterblossom—he talks to each of them separately, but in such a manner that each of them supposes he means to Pop the Question to herself—each of them is very willing to become Mrs. Primrose—at the conclusion, Henry and Ellen enter as married—Primrose and the two

old maids are disappointed—this is a moderate piece, in one act, by Buckstone.

25. Never acted, Perfection, or the Lady of Munster. Sir Lawrence Paragon = Browne: Charles Paragon = Jones: Sam = Webster: Kate O'Brian (with songs) = Madame Vestris: Susan = Mrs Orger:—this Farce, in two acts, was acted 18 times—it seems not to have been printed.

29. Kean acted Shylock.

31. Thirteenth Anniversary Dinner of the Theatrical Fund—a bill was printed with the names of the President and Vice Presidents—the President was the Duke of Clarence—the Vice Presidents were the Duke of Sussex, &c.—the King was Patron.

April 3. Siege of Belgrade. Seraskier = Anderson: Cohenberg = Cooper: Leopold = Harley: Lilla = Madame Vestris.

12. Kean acted Richard.

13. Beggar's Opera. Macheath = Madame Vestris: Peachum = W. Farren: Filch = Harley: Polly = Miss Stephens: Lucy = Mrs. C. Jones: Mrs. Peachum = Mrs. Glover, 1st time.

16 and 19. Kean acted Shylock and Othello.

23. Slave. Gambia = Cooper: Fogrum = Harley: Matthew Sharpset = Jones: Sam Sharpset = Webster: Zelinda = Miss Stephens: Stella = Madame Vestris: Miss Von Frump = Mrs. C. Jones.

24. Henri Quatre, in 2 acts. Henri = Wallack: Moustache = W. Farren: O'Donnell = H. Wallack: Jocrisse = Harley: Sully = Aitken: Louison = Miss Stephens.

26 and 30. Kean acted L. J. Brutus and Othello.

May 1. First time, Hofer, the Tell of the Tyrol. Bavarians—Commandant of Innspruck = Thompson : Herr Stetten (captain of the district) = Webster :—Tyrolese—Andreas Hofer = H. Phillips, his 1st app. there : Father Joachim Haspinger (a Capuchin) = Bedford : Gottlieb (a substantial farmer) = Yarnold : Walther (a young peasant) = Sinclair : Bertha (daughter to Gottlieb) = Miss Stephens : Josephine Negretti (her cousin) = Madame Vestris : —this grand historical Opera was acted 12 times— it seems not to have been printed.

8. Kean acted Richard.

17. W. Farren's bt. Iron Chest. Sir Edward Mortimer = Kean : Wilford = Wallack : Adam Winterton = W. Farren : Samson = Harley : Helen = Miss Phillips : Barbara = Miss Stephens : Blanch = Madame Vestris :—with, never acted there, John of Paris. John of Paris = Cooper : Pedrigo Potts = W. Farren : Grand Chamberlain = Webster : Vincent = Madame Vestris : Princess of Navarre = Miss Stephens : Rosa = Miss Faucit.

19. Harley's bt. Englishmen in India. Sir Matthew Scraggs = W. Farren, 1st time : Tom Tape = Harley : Col. Oswald = Cooper : Capt. Tancred = Sinclair : Count Glorieux = Browne : Mirza = H. Wallack : Lady Scraggs = Mrs. Glover, 1st time : Miss Sally Scraggs = Miss Mordaunt, 1st time : Gulnare (for that night only) = Madame Vestris : Poplin = Mrs. Orger.

21. Cooper's bt. Henry 8th. King = Cooper : Wolsey (1st time these 8 years) = Kean : Buckingham = H. Wallack : Norfolk = J. Vining : Cromwell

= Wallack: Gardiner = W. Bennett: Lord Sands (for that night only) = W. Farren: Queen Katharine = Mrs. Bunn: Anne Bullen (for that night only) = Miss Phillips: Lady Denny = Mrs. Glover: —with Blue Devils. Megrim = Young: James = Harley: Annette = Miss Mordaunt:—and John of Paris.

24. For bt. of Wallack, Stage Manager. Iron Chest. Sir Edward Mortimer = Young:—rest as before.

25. Never acted, Spanish Husband, or First and Last Love. Don Carlos = Jones: Don Alvar = Cooper: Count Hyppolito = Wallack: Benedetto = Harley: Lissardo = Webster: Count Salerno = Younge: Bianca = Miss Phillips: Julia = Miss Mordaunt: Cariola = Mrs. Glover: Flora = Mrs. Newcombe:—this Drama, in 3 acts, was acted 7 times—it seems not to have been printed.

27. Miss Mordaunt acted Lady Elizabeth Freelove.

31. Young's bt. Virginius. Virginius = Young, 1st time: Icilius = Wallack: Appius = Aitken: Dentatus = Cooper: Virginia = Miss Phillips, 1st time:—with Blue Devils, and John of Paris. Young acted Virginius at Bath Dec. 28 1820.

June 1. For bt. of Miss Stephens. *Shakspeare's* play of the Merry Wives of Windsor. Falstaff = Dowton, his 1st app. there for 3 years: Ford = Wallack: Sir Hugh Evans = Browne: Dr. Caius (for that night only) = Gattie: Slender = Harley: Shallow = W. Bennett: Page = Cooper: Fenton = Sinclair: Mrs. Ford = Miss Stephens: Mrs. Page =

Madame Vestris: *Miss* Anne Page = Miss Faucit: Mrs. Quickly = Mrs. C. Jones:—with the 2d act of the Marriage of Figaro. Almaviva = Jones: Figaro = Harley: Antonio (for that night only) = W. Farren: Page = Madame Vestris: Susanna = Miss Stephens: Countess = Miss Betts:—and Der Freischutz 171st time—the Merry Wives was not Shakspeare's play, but Reynolds' Opera founded on it.

4. For bt. of Madame Vestris. Duenna. Isaac = Harley, 1st time: Ferdinand = J. Vining: Don Jerome = Farren: Carlos = Madame Vestris: Father Paul = Bedford: Clara = Miss Stephens: Duenna = Mrs. Glover, 1st time.

7. For bt. of Jones. Inkle and Yarico. Inkle (for that night only) = Jones: Trudge = Harley: Sir Christopher Curry = W. Farren: Campley = Anderson: Yarico (for that night only) = Miss Stephens: Wowski = Mrs. Newcombe.

8. For bt. of Bedford, Webster, and Mrs. W. Barrymore. Green-eyed Monster—Dumb Savoyard—and Cataract of the Ganges. Jack Robinson = Webster: Zamine = Miss Mordaunt.

12. Anderson's bt. Beggar's Opera. Macheath = Anderson, 1st time:—with, never acted there, Irish Tutor. Terry O'Rourke = Master Burke:—and Poor Soldier. Patrick = Anderson, 1st time: Darby = Harley.

14. (Last night) for bt. of Wright box bookkeeper. Honey Moon. Duke Aranza = Wallack: Rolando = Jones: Jaquez = Harley: Lampedo (for that night only) = W. Farren: Juliana = Miss Phillips: Volante = Miss Mordaunt.

Young had acted Iago to all the nights of Kean's Othello.

C. G. 1829-1830.

The affairs of this theatre were in the utmost confusion — The newspapers said in August — "The "affairs of C. G. continue in a bad state—yester- "day the magistrate at Bow Street signed distress- "warrants for £896 for parish rates and taxes, and "the King's tax gatherer is in possession for assessed "taxes due to the amount of above £600."

In Sept.—"It is said that the ruin which would "be consequent on the sale of the fine wardrobe, "splendid scenery, glasses, chandeliers, and decora- "tions of C. G. theatre, is likely to be averted, by "the interference of three or four persons of high "rank and consideration."

"The subscription for opening C. G. theatre pro- "ceeds admirably—several persons of rank and re- "spectability sent various sums yesterday to the "Committee."

"Laporte has generously granted the use of the "King's theatre, free of all expense, for one night,

" to the Committee of Gentlemen who have under-
" taken to superintend and appropriate the subscrip-
" tions to enable the performers to open C. G."

" The King's theatre was thronged to an overflow
" on Friday, in aid of the C. G. subscription fund—
" the net proceeds amount to £750."

" C. G. theatre will open with Romeo and Juliet
" —Mr. Fawcett has resigned the management of
" C. G. theatre, and Mr. Bartley is to be the mana-
" ger in future."

Oct. 5. (First night) Romeo and Juliet. Romeo = Abbott, his 1st app. there for 5 years: Mercutio = C. Kemble, 1st time: Friar Lawrence = Warde, 1st time: Capulet = Egerton: Apothecary = Meadows: Juliet = Miss Fanny Kemble, her 1st app. on any stage: Nurse = Mrs. Davenport: Lady Capulet (on this occasion) = Mrs. C. Kemble:——Miss F. Kemble was the daughter of Mr. and Mrs. C. Kemble.

At the bottom of the bill, it was said—" Miss
" Kelly has consented to perform gratuitously for 10
" nights—Miss Foote has also given her services for
" 10 nights—Mr. T. P. Cooke has offered to act 6
" nights gratuitously—Mr. Kean will act 3 nights
" gratuitously, immediately on his return to Lon-
" don."

Oct. 6. Provoked Husband. Lord Townly = C. Kemble: Sir Francis Wronghead = Fawcett: Manly = Abbott: Squire Richard = Meadows: John Moody = Blanchard: Lady Townly = Miss Ellen Tree, her 1st app. there: Lady Grace = Miss Lawrence from Manchester: Lady Wronghead = Mrs. Davenport: Miss Jenny = Miss Nelson, 1st time:—and Therese,

or the Orphan of Geneva. Carwin = Warde: Fontaine = Abbott: Lavigne = Meadows: Therese = Miss Kelly.

7. Romeo and Juliet. Lady Capulet = Miss Lacy.

8. Clandestine Marriage. Lord Ogleby = Jones from Edinburgh: Sterling = Fawcett: Lovewell = Warde: Sir John Melvil = Abbott: Brush = Power: Canton = Farley: Mrs. Heidelberg = Mrs. Davenport: Miss Sterling = Mrs. Gibbs: Fanny = Miss E. Tree.

10. Never acted, First of May, or a Royal Love-Match. King Edward the 4th = C. Kemble: Harry Woodville (brother to Lady Elizabeth—and in love with Katherine) = Warde: Jonas Chick (horse-boy to the King) = Keeley: Roger Oldgrave (a merchant) = Blanchard: Lady Elizabeth Grey = Miss E. Tree: Katherine Travers (ward to Oldgrave—and in love with Woodville) = Miss Forde: Widow Jolly (her aunt) = Mrs. Gibbs:—acted 11 times—the scene lies at the manor of Grafton—the King had fallen in love with Lady Elizabeth, and had promised her marriage—Katherine makes her escape from Oldgrave's in boy's clothes—the King discovers her to be a woman, but makes her conceal herself from Woodville—he sends Woodville in search of her—Woodville returns in despair at not finding her—the last scene takes place on the First of May—it concludes with the intended marriage of the King and Lady Elizabeth—of Woodville and Katherine—and of Oldgrave and the Widow Jolly——this is a moderate C., in 2 acts, by Isabel Hill—it is too long, and the author has made it still longer by the addition of some songs.

17. Gretna Green. Lord Lovewell = Duruset: Jenkins = Wrench: Larder = Power: Betty Finikin = Miss Kelly:—and (never acted there) Woodman's Hut. Bruhl = Blanchard: Amelia = Miss Kelly.

20. Weathercock. Variella = Miss Kelly.

22. Never acted, Robber's Wife. Mark Redland, alias Murdock = Abbott: Briarly = Fawcett: Penpuddle = Blanchard: Larry O'Gig = Power: Sawney Macfile = Keeley: Red Rody = Evans: Rose Redland = Miss E. Tree:—this Drama, in 2 acts, was acted 15 times — it seems not to have been printed.

29. Never acted, Shakspeare's Early Days. William Shakspeare = C. Kemble: John Shakspeare (his father) = Evans: Gilbert Shakspeare (his brother) = Keeley: Lord Southampton = Abbott: Earl of Leicester = Diddear: Sir Thomas Lucy = Bartley: Drawl (his clerk) = Meadows: Dr. Orthodox = Blanchard: Richard Burbage = Warde: Richard Tarleton = Wrench: Slyboots = J. Russell: Queen Elizabeth = Miss Lacy: Mary Shakspeare = Mrs. Gibbs: Hostess of the Falcon tavern = Mrs. Daly: —Fairies—Oberon = Miss Forde: Titania = Miss H. Cawse:—this Drama, in 2 acts, was acted 11 times—it is not totally void of merit—it was written by Somerset.

Nov. 4. Never acted there, Three and Deuce. 3 Singles = Balls from Dublin, his 3d app.

11. Husbands and Wives. Capt. Tickall = Wrench.

17. Never acted, Night before the Wedding, and the Wedding Night. Sir Lionel Lorimer (colonel of infantry) = Wood: Valentine Acton (a young cap-

tain) = Dean, his 1st app. on any stage: Justice Rigid = G. Stansbury: Torpid (valet to the colonel) = Meadows: Hector (valet to the captain) = J. Russell: Jocelyn (a peasant) = Duruset: Portlock (keeper of the abbey) = Evans: Malvina = Miss Hughes: Rose (a peasant girl) = Miss H. Cawse:—this comic Opera was acted 4 times—it seems not to have been printed.

25. Poachers. Baron Wolfenstein = Wrench.

26. First time—Royal Fugitive, or the Rights of Hospitality — altered from the Wanderer — Prince Charles = Warde: Sandy = J. Russell: Duke of Athol = Diddear: General Campbell = Wood: Col. Cope = Blanchard: Duke William = Horrebow: Duchess of Athol = Miss E. Tree: Flora Macdonald = Miss Cawse:—acted 6 times—see the Wanderer, C. G. Jan. 12th, 1808.

30. Never acted there, Black-Eyed Susan. William = T. P. Cooke: Doggrass = Blanchard: Susan = Miss E. Tree:—see Bath, Nov. 18.

Dec. 8. Belle's Stratagem. Flutter = Wrench: Letitia Hardy = Miss Foote.

9. Venice Preserved. Jaffier = Warde: Pierre = C. Kemble: Belvidera = Miss F. Kemble, 1st time.

10. John Bull. Job Thornberry = Fawcett: Hon. Tom Shuffleton = Wrench: Peregrine = Warde: Dennis Brulgruddery = Power: Lady Caroline = Mrs. Chatterley.

12. Miss Foote acted Clari.

15. Much ado. Benedick = C. Kemble: Beatrice = Miss Foote.

17. Which is the man? revived. Fitzherbert = Warde: Lord Sparkle = Wrench: Bobby Pendragon

= Keeley: Beauchamp = Abbott: Belville = Balls: Lady Bell Bloomer = Miss Foote: Julia = Mrs. Chatterley: Sophy Pendragon = Miss Nelson.

19. Wonder. Don Felix = C. Kemble: Lissardo = Fawcett: Col. Briton = Abbott: Gibby = Bartley: Don Pedro = Meadows: Don Lopez = Blanchard: Violante = Miss Foote: Flora = Mrs. Gibbs.

28. Earl of Essex, revived. Essex = G. Bennett, his first app. there for 4 years: Southampton = Abbott: Burleigh = Egerton: Queen Elizabeth = Miss Lacy: Rutland = Miss Lawrence.

31. Inconstant. Young Mirabel = C. Kemble: Duretete = Wrench: Old Mirabel = Bartley: Bisarre = Mrs. Chatterley: Oriana = Miss Foote.

Jan. 5. Never acted, A Husband's Mistake, or the Corporal's Wedding. Baron Saldorf (colonel of militia) = Bartley: Count Frederick Lowenstein = Abbott: Fritz (an upholsterer and corporal of militia) = Keeley: Madame Gigot = Mrs. Gibbs: Henrietta = Miss E. Tree: Mina = Miss Lawrence:—this C., in 2 acts, was acted 18 times—it seems not to have been printed.

12. Never acted, Phrenologists. Cranium = Blanchard: Pinchley, Sen. = Bartley: Pinchley, Jun. = Balls: Block = Evans: Quickset = Wrench: Sampson = Keeley: Clarinda = Miss Lawrence: Laura = Mrs. Keeley: Mrs. Bracer = Mrs. J. Hughes:—this Farce, in 2 acts, was acted twice.

18. Not acted 14 years, Grecian Daughter. Evander = C. Kemble: Dionysius = G. Bennett: Philotas = Warde: Euphrasia = Miss F. Kemble:—all for the 1st time.

28. Point of Honour. St. Franc = Warde: Du-

rimel = C. Kemble: Bertha = Miss E. Tree, 1st time.

Feb. 2. First time, Robert the Devil. Robert, Duke of Normandy (surnamed the Devil) = G. Bennett: Picolo (his servant) = Keeley: Jaques Bocage (a peasant—in love with Lodine) = Meadows: Count Lindor = Duruset: Matilda = Mrs. Vining: Blanche (her sister) = Miss Hughes: Countess de Rosambert = Miss Lacy: Lodine (a peasant) = Miss Cawse:—acted 33 or 34 times—Robert had married Matilda and deserted her — he means to marry Blanche, but is disappointed by the appearance of Matilda—Robert forces Picolo to place a ring on the finger of Matilda's Statue, with an invitation to come to him—Robert's next attempt is on Lodine—at the conclusion, Matilda's statue grasps Robert's hand — they sink together — Robert's castle is discovered in flames — this Musical Romance was written by Raymond—it is another piece founded on Shadwell's Libertine—the circumstances are varied, but the principal character is in great measure the same in all the pieces.

4. Ninnetta, or the Maid of Palaiseau. Justice of Palaiseau = G. Penson: Michel Mercour = Bartley: Adolphe (his son) = Wood: Delande (father of Ninnetta) = Morley, his 1st app. there: Blaisot = Keeley: Shadrach = J. Russell: Ninnetta (the Maid of Palaiseau) = Miss Paton: Madelon = Mrs. Keeley:—acted 12 times—this Opera, in 3 acts, is said in the bill to be new to the English stage—it is evidently nearly the same piece as the Magpie, or the Maid—see C. G. Sep. 15, 1815.

8. Never acted, Teddy, the Tiler. Teddy Mulowney (the Tiler) = Power: Henry Dunderford (in love with Oriel) = Duruset: Frederick = Baker: Lord Dunderford = Evans: Lady Dunderford = Mrs. Weston: Oriel (in love with Henry) = Miss Lawrence: Flora = Miss J. Scott: — acted 45 times — Teddy gets into Henry's apartment from a ladder—he puts on Henry's clothes, and is mistaken for Henry—in the last scene, a house is on fire—Teddy runs up a ladder, and saves Henry's life—this trifle, in one act, was written by Rodwell — it is merely calculated for representation.

25. Gamester, revived. Beverley = C. Kemble, 1st time: Stukely = Warde: Mrs. Beverley = Miss F. Kemble, 1st time.

March 12. Fourteenth Public Anniversary of the C. G. Theatrical Fund — under the patronage of the King, &c.

25. Miss F. Kemble's bt. Merchant of Venice. Shylock = C. Kemble: Bassanio = Abbott: Anthonio = Warde: Portia = Miss F. Kemble, 1st time.

April 12. Never acted, Wigwam, or the Men of the Wilderness. — founded on Cooper's American Novel of the Pioneers—Judge Temple (proprietor of a large estate) = Egerton: Richard Jones = Wrench: Oliver Edwards = G. Bennett: Natty Bumppo (otherwise Leatherstocking) = Blanchard: Benjamin Penguillan (an English boatswain) = Bartley: Mogehan (a Delaware chief) = Warde: Major Effingham = Evans: Jotham Riddel = Meadows: Elizabeth Templeton = Miss E. Tree: Louisa Grant = Miss Cawse: Remarkable Pettibones (a housekeeper) =

Mrs. Gibbs :—this Melo-dramatic Entertainment, in 2 acts, was acted 21 times — it seems not to have been printed.

13. Never acted, Cinderella, or the Fairy and the Little Glass Slipper. Felix (prince of Salerno) = Wood : Baron Pumpolino = G. Penson : Pedro = Keeley : Cinderella = Miss Paton : — the childish story, was dramatized as a regular Opera, and acted as a first piece for 22 nights.

28. C. Kemble's bt. Isabella, revived. Biron = C. Kemble : Villeroy = Abbott : Carlos = G. Bennett : Sampson = Meadows : Isabella = Miss F. Kemble, 1st time : — with Charles the 2d. Mary = Miss Foote, 1st time.

May 4. Never acted, Colonel. — Col. Frigid = Diddear : Capt. Fervid = Wrench : Thomas = Meadows : Eliza Bellevue = Miss Foote : Mrs. Frigid = Mrs. Chatterley :—this Farce, in 2 acts, was acted but once.

6. For bt. of Bartley, Stage Manager. Gamester, with Marriage of Figaro. Almaviva = Wrench : Antonio = Fawcett : Cherubino (for that night only) = Miss Foote : Susanna = Miss Paton.

11. £100 Note. Miss Arlington = Miss Foote, 1st time.

13. Miss Paton's bt. Merchant of Venice, and Beggar's Opera — Miss Paton acted Jessica and Polly.

20. Fawcett's bt. Gamester, and Charles the 2d. Capt. Copp = Fawcett, his last app. on the stage :— at the end of the Comedy, Fawcett took his leave of the audience — he was attended by his professional friends—viz. Young—Mathews—Liston — Jones—

Harley—C. Kemble—Warde — Miss Paton — Miss Foote, &c.

25. Mrs. Davenport's bt. Romeo and Juliet. Nurse = Mrs. Davenport, her last app. on the stage: —with Matrimony. Delaval = Wrench: Clara = Miss Foote:—and Weathercock. Tristram Fickle = Balls: Variella = Miss Foote.

26. Lady and the Devil. Wildlove = Balls: Jeremy = Meadows: Zephyrina = Miss Foote.

28. Provoked Husband. Sir Francis = Bartley: Lady Wronghead = Mrs. Gibbs: Lady Townly = Miss F. Kemble, 1st time, and her last app. this season.

June 1. As you like it. Touchstone = Keeley: Jaques = Warde: Orlando = G. Bennett: Adam = Bartley: Rosalind = Miss Foote.

3. Miss Foote acted Violante, and Moggy Mac Gilpin for her bt.

4. For bt. of Warde and Abbott. Henri Quatre —Henri = Warde, 1st time: Moustache = Bartley: O'Donnel = Power, 1st time.

9. Jealous Wife. Oakly = Warde: Major Oakly = Bartley: Charles = Abbott: Lord Trinket = Wrench: Capt. O'Cutter = Power: Mrs. Oakly = Mrs. Chatterley.

10. Guy Mannering. Meg Merrilies = Miss Lacy.

15. (Last night) Cinderella.

Miss F. Kemble was so attractive, that she enabled the Proprietors of C. G. to pay off a debt of £13,000 —the puffs on her in the papers were extravagant— such puffs may answer a present purpose, but they rarely fail of being detrimental in the long run.

Kean, on some pretence or other, not only did not

perform his promise of acting 3 nights for C. G. gratuitously, but engaged himself at D. L.—as he had not completed his engagement at C. G. for the last season, the Proprietors of that theatre made an application to the Court of Chancery—the Lord Chancellor determined, with the strictest propriety, that he could not interfere in the matter—indeed it seems strange that the Lord Chancellor should have been troubled of late years with so many applications about the affairs of the theatres.

John Fawcett was the son of Fawcett of D. L.—he was a very good comic actor—there were some few serious parts in which he acted well—his Rolamo in Clari was excellent—he did not continue to play his young characters too long, but gradually threw himself into the old line.

Fawcett's characters—selection only.

C. G. 1791-1792. Caleb in He would be a Soldier — Ruttekin in Robin Hood — Jerry Sneak — Humphrey Gubbin in T. H.—*A la Greque in Day in Turkey—Flutter—*Edward in Irishman in London—Trudge—Jemmy Jumps—Pedrillo in C. of A.

1792-1793. Muns — *Placid in Every one — *Latitat in How to grow Rich—John Dory in Wild Oats.

1793-1794. Trim—Sir Harry Beagle—*Gunnel

in Netley Abbey—Bowkitt in Son in Law—Grigsby in World in a Village.

Hay. 1794. Motley in Dead Alive—Etiquette in Summer Am.—Lingo.

C. G. 1794-1795. *Hon. Mr. Savage in Rage—Tom in C. L.—*Fancourt in Town before You—Sir John Bull — *Cloddy in Mysteries of the Castle—Gradus—Gregory Gubbins.

Hay. 1795. Bullock in R. O.—Gratiano in M. of V.—1st Gravedigger—Clod in Y. Q.

C. G. 1795-1796. Ennui in Dramatist—Nicholas in Midnight Hour—*Dick Dashall in Way to get Married — *Ralph in Lock and Key —Falstaff in Merry Wives—Sancho in Lovers' Quarrels.

Hay. 1796. Falstaff in Henry 4th part 1st—Adam Winterton in Iron Chest.

C. G. 1796-1797. *Young Flourish in Abroad and at Home—Linco in Cymon—Jerry Sneak—Sir Pertinax Macsycophant—Peeping Tom—Goldfinch.

Hay. 1797. La Gloire—Jacob in Chap. of Acc. —*Dr. Pangloss—Sylvester Daggerwood—Darby—Scout in V. L.

C. G. 1797-1798. *April in Secrets worth Knowing—Moses in S. for S.—*Megrim in Blue Devils—Bobadill.

Hay. 1798. Sir David Dunder.

C. G. 1798-1799. *Abednego in Jew and Doctor —*Sambo in Laugh when you can—*Sharpset in Votary of Wealth — *Jack Junk in Birthday — *Robin Rough-head in Fortune's Frolic.

Hay. 1799. Sheva—*Tilman Totum in Sighs.

C. G. 1799-1800. *Mist in Management—*Bob Handy—Don Ferolo Whiskerandos.

Hay. 1800. *Valcour in Point of Honour—*Caleb Quotem.

C. G. 1800-1801. *Gabriel Lackbrain in Life—*Ephraim in School for Prejudice—*Ollapod in Poor Gentleman.

Hay. 1801. Young Sadboy.

C. G. 1801-1802. *Michelli in Escapes—Isaac in Duenna—*Whimsiculo in Cabinet.

Hay. 1802. *Dulcet in 63d Letter—Vapid.

C. G. 1802-1803. *Paul Postpone in Delays and Blunders—*Job Thornberry—Edward in Haunted Tower.

1803-1804. Risk in Love Laughs at Locksmiths—Muskato in Pannel—*Frank Toppit in Paragraph.

1804-1805. *Sir Andrew Analyse in Blind Bargain—*Solomon Gundy in Who wants a Guinea?

1805-1806. Touchstone—Trappanti—*Ferret in We Fly by Night.

Hay. 1806. King Arthur in T. T.—*Kalender in Five Miles Off—Lord Ogleby.

C. G. 1806-1807. Trinculo—*Cosey in Town and Country.

Hay. 1807. Lissardo—Puff—Gradus.

C. G. 1807-1808. *Oberto in Blind Boy—*Ramsay in Wanderer.

Hay. 1808. Young Sadboy—Zarno in Zorinski.

C. G. 1808-1809. *Servitz in the Exile.

1809-1810. *Christopher in Free Knights—Brass.

1810-1811. *Roscius Alldross in X. Y. Z.—Clown in Twelfth Night—Shacabac in Blue Beard—Acres—Parolles.

1811-1812. Justice Woodcock—Autolycus—Sir Anthony Absolute—Dromio of Syracuse—Casca.

1812-1813. Foresight — Sir John Contrast in Lord of the Manor—Major Oakly—Poor Vulcan—Sir Peter Teazle—*Templeton in Education.

1813-1814. *Cornflower in Farmer's Wife — Col. Oldboy.

1814-1815. Sir Harry Sycamore — *Don Christoval de Tormes in Brother and Sister—Sir Christopher Curry.

1815-1816. Moody in Country Girl.

1816-1817. Sir Francis Wronghead.

1817-1818. Hardy in Belle's Stratagem — Hardcastle.

1818-1819. Sterling—*Dr. Bartholo in Barber of Seville—*Sir Mark Chase in R. for O.

1819-1820. Kent—*General D'Aumont in Henri Quatre.

1820-1821. Sir Oliver Surface—Restive in Turn Out—Falstaff in Henry 4th part 2d.

1821-1822. *Major Van Glozen in Law of Java.

1822-1823. *Rolamo in Clari.

1823-1824. *Sancho in Cortez — *Peregrino in Native Land—*Capt. Copp in Charles 2d.

1824-1825. Sir William Dorrillon in Wives as they Were.

1825-1826. Obediah Prim—Hodge.

1826-1827. *Adjutant Vincent in Love and Reason.

1827-1828. Ephraim Smooth — *Gog in Alfred the Great—*Gen. Verdun in Invincibles.

1828-1829. *Baron of Mont Orguiel in Nymph

of the Grotto—*Capt. La Roche in Home, Sweet Home.

1829-1830. Antonio in Marriage of Figaro.

* *Originally.*

Mrs. Davenport was a very good actress in her proper line, and she seldom or never went out of it —she came out at Bath Dec. 21 1784—as Miss Harvey.

Mrs. Davenport's characters—selection only.

C. G. 1794-1795. Mrs. Hardcastle—Lady Wronghead — Nurse in Romeo—Duenna—Lady Bull in Fontainbleau—Miss Spinster—Mrs. Drugget—Lady Waitfor't in Dramatist.

1795-1796. Dorcas in Cymon—Cecily in Midnight Hour—Mrs. Malaprop—Mrs. Cheshire—Mrs. Quickly in Henry 4th part 1st, and Merry Wives—Mrs. Peachum.

1796-1797. *Mrs. Day in Honest Thieves.

Hay. 1797. *Deborah Dowlas in Heir at Law.

C. G. 1797-1798. Lady Sycamore—Lady Rusport—Lady Wishfor't—Deborah Woodcock—Lady Mary Oldboy.

1799-1800. *Dame Ashfield in Speed the Plough.

Hay. 1801. Miss Lucretia Mac Tab.

C. G. 1802-1803. *Mrs. Brulgruddery in John Bull.

1803-1804. Mrs. Quickly in Henry 5th, and Henry 4th part 2d.

1807-1808. Lady Brumback in Of Age—Mrs. Amlet.

Hay. 1809. *Monica in Foundling of the Forest.

C. G. 1810-1811. *Dora Mumwell in X. Y. Z.

1813-1814. Mrs. Heidelberg.

1814-1815. *Dame Gertrude in Forest of Bondy.

1816-1817. *Miss Von Frump in Slave.

1819-1820. Nurse in Love for Love — Lady Dunder.

* *Originally.*

HAY. 1830.

June 15. Speed the Plough, with, never acted, Conjectures, or the Man in the Camlet Cloak. Sir Matthew Moonshine = W. Johnson : Sift (his valet) = Vining : Dapper = Ross : Steady = Thompson :

Lubberly = Gallot : Hobbs = Williams : Lucy (lady's maid) = Mrs. Humby : Sukey Scrubbs = Mrs. T. Hill : Lady Moonshine = Mrs. Coveney : Juliana = Mrs. Barnett :—this comic piece, in one act, was acted 5 times.

16. Richard 3d. Richard = Kean, his 1st app. there : King Henry = Thompson : Richmond = Cooper : Queen = Mrs. Glover : Lady Anne = Miss F. H. Kelly :—with Happiest Day of my Life. Gillman = Webster.

17. Rivals, and Thirteen to the Dozen.

18. School for Scandal. Lady Teazle = Miss Mordaunt, her 1st app. there :—with Manœuvring and Agreeable Surprise.

19. Beggar's Opera, and Clandestine Marriage.

21. Othello. Othello = Kean : Iago = Cooper : Cassio = Vining : Roderigo = Webster : Desdemona = Miss F. H. Kelly : Æmilia = Mrs. Glover :—with Popping the Question, and Modern Antiques.

22. Lodgings for Single Gentlemen, with Spring and Autumn. Rattle = Cooper.

23. Much ado about Nothing. Benedick = Cooper : Dogberry = W. Farren : Beatrice = Miss Mordaunt :—with William Thompson.

24. Two Friends, with Green-eyed Monster, and Lottery Ticket.

25. Merchant of Venice. Shylock = Kean : Anthonio = W. Johnson : Bassanio = Cooper : Gratiano = Vining : Launcelot = Webster : Portia = Miss F. H. Kelly :—with Lock and Key. Brummagem = Williams : Ralph = J. Reeve : Captain Vain = Brindal : Fanny = Mrs. Humby.

26. Speed the Plough—the bills were printed be-

fore the King's death was known—the theatre was shut on this evening, but re-opened on Monday the 28th.

28. Wedding Day. Sir Adam Contest = W. Farren : Lady Contest = Miss Mordaunt, 1st time :—with Tom Thumb. Tom Thumb = Miss Angelina : King Arthur = Williams : Grizzle = J. Reeve : Dollalolla = Mrs. Humby.

30. Charles 12th. Adam Brock = J. Reeve :—with, never acted there, Spectre Bridegroom. Nicodemus = Cooper.

July 1. Quite Correct. Grojan = J. Reeve : Sir Harry Dartford = Vining :—with, never acted, Separation and Reparation. Baron Malamour = Cooper : Von Grotius (a lawyer) = W. Farren : Col. Esplanade = Brindal : Poppinoff = Webster : Angelique = Miss Mordaunt : Madame Gilderland = Mrs. Glover: —this piece, in 2 acts, was acted 36 times—seemingly not printed.

2. New Way to Pay Old Debts. Sir Giles Overreach = Kean : Wellborn = Cooper : Marrall = W. Farren : Allworth = Brindal : Justice Greedy = Williams : Lord Lovell = Thompson : Lady Allworth = Mrs. Glover :—with Three Weeks after Marriage. Sir Charles Racket = Vining : Drugget = Williams : Lady Racket = Miss Mordaunt, 1st time :—and Rencountre.

3. Goldsmith, with Sweethearts and Wives.

6. Secrets worth Knowing, with John of Paris. John of Paris = Vining : Pedrigo Potts = J. Reeve : Olivia = Mrs. T. Hill.

7. Way to keep him, and 'Twould Puzzle a Conjuror.

8. Padlock. Mungo = Webster.

10. J. Reeve acted Paul Pry.

12. *Shakspeare's* King Lear. Lear = Kean: Edgar = Cooper: Gloster = Thompson: Kent = Williams: Edmund = Brindal: Oswald = Webster: Cordelia = Miss F. H. Kelly: *Aranthe* = Mrs. Newcombe:—this was Kean's last performance at Hay.

14 and 15. Theatre shut on account of the King's funeral.

16. Never acted, Force of Nature. Philip = W. Farren: Frederick = Cooper: Count de Beauvais = Vining: Matilda = Miss Mordaunt: Countess D'Harville = Mrs. Faucit:—this Drama, in 2 acts, was acted 21 times—seemingly not printed.

17. Webster acted Robin Roughhead.

20. Wonder. Don Felix = Cooper: Lissardo = J. Reeve: Col. Briton = Vining: Gibby = Williams: Violante = Miss Mordaunt: Flora = Mrs. Humby.

21. Lionel and Clarissa, revived. Lionel = Horn: Col. Oldboy = W. Farren: Jessamy = Vining: Sir John Flowerdale = Thompson: Harman = Brindal: Jenkins = Williams: Clarissa = Miss Turpin: Diana = Mrs. Humby: Lady Mary Oldboy = Mrs Glover: Jenny = Miss M. Glover.

23. Belle's Stratagem. Doricourt = Cooper: Hardy = Williams: Flutter = Vining: Letitia Hardy = Miss Mordaunt.

24. Hunter of the Alps. Felix = Vining: Rosalvi = Cooper:—with Bon Ton. Sir John Trotley = Williams: Lord Minikin = Vining: Davy = J. Reeve: Jessamy = Webster: Miss Tittup = Miss Mordaunt: Lady Minikin = Miss F. H. Kelly.

26. Foundling of the Forest. Count de Valmont

= Cooper: Florian = Vining: L'Eclair = Webster: Bertrand = Gallot: Unknown Female = Mrs. Faucit: Monica = Mrs. Glover: Rosabelle = Mrs. Humby: Geraldine = Miss F. H. Kelly.

28. Rule a Wife—as Sep. 8 1829.

29. Married and Single. Beau Shatterly = W. Farren: Scamper = Vining:— with, never acted, Honest Frauds. Madrigal Merry-patch = J. Reeve: Sir Gregory Gudgeon = Williams: Jack Flammerton = Vining: Harry Onslow = Horn: Barney O'Cag = Webster: Charles Asset = Brindal: Kitty O'Cag = Mrs. Humby: Mrs. Modely = Mrs. T. Hill: Emma = Mrs. Ashton:—this musical Farce was acted 25 times—seemingly not printed.

30. Heir at Law—as June 22 1829.

Aug. 2. High Life below Stairs. Lovel = Cooper: Duke's Servant = Vining: Sir Harry's Servant = Webster: Kitty = Mrs. Humby.

3. She wou'd and she wou'd not. Flora = Miss Mordaunt, 1st time:—rest as Sep. 4 1829.

4. Battle of Hexham. Gondibert = Cooper: Gregory Gubbins = J. Reeve: Fool = Webster: Queen = Mrs. Faucit: Adeline = Miss F. H. Kelly.

7. Bold Stroke for a Wife—as Sep. 16 1829.

9. Day after the Wedding. Col. Freelove = Vining: Lady Elizabeth Freelove = Miss Mordaunt.

13. Never acted, a Husband at Sight. Ferdinand Louisburg (a colonel of hussars) = Vining: Gustavus Gundershoff (principal servant to the Baroness) = Webster: Paul Parchwitz (a farmer—father to Catharine) = Williams: Augusta Polinsky (disguised as a youth, and under the name of Michael) = Miss Mordaunt: Catharine = Mrs. Humby: Baroness

Louisburg (aunt to Ferdinand) = Mrs. W. Clifford: —acted 26 times — Ferdinand had gained the affections of Augusta, and had afterwards deserted her — he had also made love to Catharine, and had promised her marriage — the Baroness had discovered their attachment, and had determined to prevent their union — for this purpose she sends Gundershoff to Paul Parchwitz, with orders that his daughter should be married immediately — the servants of the Baroness bring in the supposed Michael, whom they had accidentally met on the road — Gundershoff insists that Michael should marry Catharine, and the ceremony takes place — Ferdinand is enraged at finding that Catharine is married—he discovers that Michael is Augusta —begs her pardon, and promises to make her a good husband—this is a pretty good F. by Buckstone.

11. Wives as they were, revived. Bronzely = Vining: Sir William Dorillon = Cooper, 1st time: Lord Priory = W. Farren: Norberry = Thompson: Sir George Evelyn = Brindal: Oliver = Williams: Miss Dorillon = Miss Mordaunt: Lady Mary Raffle = Mrs. Glover, 1st time: Lady Priory = Miss F. H. Kelly, 1st time.

19. Clari. Rolamo = Williams: Vivaldi = Brindal: Jocoso = Webster: Clari = Miss Turpin, 1st time: Vespina = Mrs. Humby.

24. Young Quaker. Dinah = Miss Mordaunt, 1st time.

26. Ways and Means—as June 27, 1829.

27. Two Pages of Frederick the Great. Theodore = Miss Mordaunt, 1st time.

31. Never acted, First of April. Sir Bumpkin

Pedigree (very vain and foolish) = W. Farren: Roughhead (his servant) = Webster: Col. Airey (in love with Clara) = Vining: General Belford (governor of Dover Castle) = Gallot: Major Belford = Thompson: Capt. Heartfree = Brindal: Clara (in love with Airey) = Mrs. Humby: Mrs. Belford = Mrs. T. Hill: —acted 16 times — Col. Airey's aunt had left him £10,000, but her husband, Sir Bumpkin, had refused to pay the legacy, as there was some informality in the Will—Sir Bumpkin arrives at Dover on the First of April— Airey in disguise, shews him the way to the Castle, which he assures him is the best inn in the town—Major and Mrs. Belford, who are Airey's friends, humour the joke—Clara assumes the character of a female waiter — several tricks are played off on Sir Bumpkin — in the last scene, Sir Bumpkin is accused of having come to the Castle as a spy — in order to extricate himself from his disagreeable situation, he promises to pay the legacy— this is a poor piece, in 2 acts, by Caroline Boaden— a considerable degree of improbability may be tolerated in a professed Farce — but even Farce has its limits.

Sep. 1. Cure for the Heart-Ache.

4. Every one has his Fault. Sir Robert Ramble = Vining: Harmony = Williams: Irwin = Cooper: Solus = W. Farren.

13. Never acted, Ambition, or Marie Mignot — a lapse of about 10 years is supposed to take place between each act — Casimir of Poland = Cooper: Marquis de Dinot (marshal of France) = Thompson: Lagardie = Vining: Mignot (a celebrated cook) = W. Farren: Modeau = Williams: Gaston = Brin-

dal: Marie Mignot (Mignot's daughter) = Mrs. Ashton: Marie Mignot (his niece) = Miss F. H. Kelly: Ariette Delorme = Mrs. Glover: — this Drama, in 3 acts, was acted 10 times — seemingly not printed.

21. Barber of Seville. Rosina = Miss Paton.

27. Killing no Murder. Buskin = Webster: Apollo Belvi = J. Reeve.

30. Cabinet, revived. Peter = W. Farren: Whimsiculo = J. Reeve: Marquis = Webster: Floretta = Miss Paton: Curiosa = Mrs. Humby.

Oct. 9. Scape-Goat, and Roland for an Oliver.

12. Rob Roy—Rob Roy = Mude: Diana = Miss Paton.

15. (Last night) Miss Paton's bt. Guy Mannering. Dominie Sampson = W. Farren: Dandie Dinmont = Webster: Lucy Bertram = Miss Paton: — with Inkle and Yarico. Inkle = Vining: Trudge = Webster: Sir Christopher Curry = W. Farren: Medium = Williams: Yarico = Miss Paton: Wowski = Mrs. T. Hill.

P. Farren was stage manager.

Colman, in 1830, published his "Random Records" in 2 vols.—his theatrical information is of no great importance — his morality (see what he says of Terence) is disgusting — Valverde moralising!

BATH 1829-1830.

Nov. 18. Black-eyed Susan, or All in the Downs. William = Montague: Doggrass (an old rascal — uncle to Susan) = Doyne: Gnatbrain (in love with Dolly) = Woulds: Capt. Crosstree = Mason: Jacob Twig (a bailiff) = Ayliffe: Admiral = Bellamy: Black-eyed Susan = Miss Taylor: Dolly (in love with Gnatbrain) = Mrs. Woulds: —— William and Susan are married—Doggrass had refused to do any thing for his niece, and William had been forced to go to sea—he returns after an absence of about 3 years — Capt. Crosstree falls in love with Susan — gets in liquor and attempts to carry her off — she cries out—William rushes in with his drawn cutlass — he strikes at the Captain, whose back is turned towards him—the Captain falls— William is brought to his trial before a court martial, for having struck a superiour officer — the Admiral and six captains condemn him to death — they allow that William's case is a hard one, but think that his acquittal would be a dangerous precedent — William is on the point of being hanged — Crosstree acknowledges that he was the person in fault, and produces William's discharge, with a date of some distance — so that when William struck Crosstree, he was no longer in the King's service—William is of course set free — this Melo-drama, in 3 acts, has considerable merit for the sort of thing—it was written by Jerrold, and brought

out at the Surrey theatre in 1829 — it was acted above 100 times.

25. Tempest. Prospero = Stuart: Ariel = Miss Coveney.

Dec. 14. Midsummer Night's Dream. Bottom = Woulds: Puck = Miss Coveney: — she evidently did not understand what she had to say — she was a clever girl, but too young for such a part—her singing was much admired.

Dec. —. Perkins, from the English Opera House, acted Rolla — Romeo — Othello — Octavian, and Pierre.

Jan. — Miss Paton acted 6 nights.

Feb. — Miss Foote acted 4 nights — her parts were — Lady Splashton—Marian Ramsay, 1st time, &c.

— Macready acted 3 nights.

10. Werner, or the Inheritance. Werner = Macready: Ulric = Mason: Gabor = Stuart: Idenstein = Ayliffe: Ida = Mrs. Ashton: Josephine = Mrs. Usher, 1st app. there: — Macready acted well — particularly in the last act—but when he judged it proper to speak in a low voice, he was not audible — when he attempted to speak rapidly, he was indistinct — Stuart was very good for the more part, but not always—Ayliffe was quite at home—Mason was very fair, except when Gabor describes the murder of Stralenheim, and Ulric is silent — here Mason failed completely — his countenance being totally void of expression — when Gabor entered in the secret passage, every thing was spoilt for want of a proper scene—Stuart entered through a lofty arch—Werner had been acted at Bristol with applause—it was very well received at Bath — the original play was too

long, and Macready had shortened some parts of it judiciously — nothing however could be more flat than his change of the catastrophe — Lord Byron (see the end of 1820-1821) makes Ulric rush off the stage, and we hear no more of him — Macready makes Ulric re-enter in custody — he stands at the back of the stage— says nothing, and only looks like a fool — Werner was brought out at D. L. in 1830-1831, and acted 17 times.

March—Young acted 8 nights.

Young was a really good actor — his figure was unexceptionable — his voice fine — his countenance expressive—and his judgment excellent — he had no stage tricks.

30. Napoleon, or the Emperor and the Soldier. Napoleon Buonaparte = Stuart : Reigniere = Mason : ——Reigniere is a Swiss, who had been one of the late king's guards—he is now reduced to extreme poverty—his wife and children have had no food for two days—he finds Napoleon wandering in a wood, and demands his money—Napoleon says he has no money, but gives him his watch—at the conclusion, Napoleon pardons Reigniere——this piece, in one act, is not without merit—it was written by Walker, and brought out at Sadler's Wells.

April — The Elephant acted 11 nights.

May 12. Stuart's bt.—he acted the Roman Actor (in one act) and Luke in Riches.

31. Romeo and Juliet. Romeo = Mason : Juliet = Miss Fanny Kemble, her 1st app. out of London : —Mason was said to have done himself considerable credit on this evening.

Miss Fanny Kemble acted 7 nights more—she was well received, but her success was not equal to what it had been in London.

BATH THEATRICAL FUND.

The Bath Theatrical Fund was instituted in 1800—it became possessed of as much stock as produced £100 a year—the sum was reduced to about £90 by the reduction of the 5 per Cents. Navy—this property accrued, chiefly from the benefits given to the Fund by the proprietors of the theatre—partly from donations—and partly from the subscriptions of the performers——as every person does not understand the nature of a Theatrical Fund, it may be proper just to observe, that it is a *Charitable Institution*—for the support of performers, who have been obliged to leave the stage from age or infirmity—and who are not able to support themselves—it is limited to the subscribers—and the subscribers themselves have no claim on the Fund, except on the aforesaid conditions—the Bath Theatrical Fund gradually fell

into disorder—no Committee could be formed, as very few of the actual performers were, latterly, subscribers—the other subscribers were persons who had left the stage, or who were engaged in other theatres—under these circumstances, the Subscribers, and Annuitants took it into their heads, that they might divide the property of the Fund amongst themselves—Mr. Charlton formed a plan for this purpose—and in the summer of 1823, he applied to Mr. Dimond, who was one of the Trustees, for his consent—Mr. Dimond gave him an unequivocal refusal—Mr. Charlton persisted—he caused a statement of the case to be laid before Mr. Hart, and having obtained from him such an opinion as he wished, he sent a copy of it to Mr. Dimond—but he did not send with it, a copy of the statement on which Mr. Hart had grounded his opinion—the withholding of this important document warrants a strong suspicion that the statement was by no means so explicit as it ought to have been—Mr. Dimond paid no attention to Mr. Charlton's repeated applications—but as he resided in London, and had several friends who were gentlemen of the law, he took care to consult them—their opinion was unanimously in opposition to that of Mr. Hart—they objected to the proposed measure as contrary both to law and equity.

There was another impediment to Mr. Charlton's plan—Mrs. Summers was one of the Annuitants—a most reluctant consent had been extorted from her by importunities—when this circumstance came to the knowledge of her real friends, they advised her to withdraw her consent.

Thus the matter rested till Oct. 1828, when Mrs.

Summers died—Mr. Charlton and his friends then resumed their operations—it was not however till May or June in 1829, that Mr. Dimond received a formal Summons to resign his Trust, in favour of a person who was Mr. Charlton's particular friend—the Summons was signed by all the Aunuitants and Subscribers—the 5 Annuitants were William Smith —Joseph Glassington—Mrs. B. Grove—Charles and Elizabeth Charlton——the 5 Subscribers were—Elizabeth Edwin—Rose Loder—Alicia Windsor—Thomas Cunningham — Nicholas Kelly — two of the female Subscribers were married to persons in good circumstances—yet if Mr. Charlton's plan had taken effect, they would have received their share of the property of a charitable institution.

It is particularly to be observed, that, in the Summons, the Bath Theatrical Fund was not mentioned by its usual and proper name—it was called the Bath Friendly Society—this artifice was resorted to, with the hope of annihilating the Theatrical Fund, by the means of some Act of Parliament, which had been passed about Friendly Societies——there was this manifest difference between the Theatrical Fund and a mere Friendly Society—the capital of the Theatrical Fund had been only in a very subordinate degree derived from the subscriptions of the existing members—it had been derived principally from the liberality of others, who had contributed to it, under a full and warranted belief, that in so doing they were contributing to a charitable and permanent institution—no person knew better than Mr. Charlton himself, that the Bath Theatrical Fund was not

a mere Friendly Society—and when he first broached his plan, he grounded the pretensions of himself and his friends on a very different argument.

The original Trustees of the Theatrical Fund were the late Mr. Dimond and a gentleman who was banker to the theatre—on the decease of Mr. Dimond, the Subscribers requested his eldest son to accept the Trust—the son of the banker was at the same time made a Trustee—probably with a view to save trouble and expense in case of his father's death.

The first petition of Mr. Charlton and his friends to the Court of Chancery, was put off through an informality—their amended petition had a still worse flaw—and the Master of the Rolls made a difficulty, in Nov. 1829, even in allowing them to amend their petition once more—and to place themselves last in the list—Hilary and Easter terms in 1830 passed over in silence—in Trinity term Mr. Dimond called on Mr. Charlton and his friends to proceed—their Counsel said he had no instructions to proceed—on this the Master of the Rolls dismissed the petition finally—it is not easy to conjecture why Mr. Charlton and his friends would not proceed—some of them had repeatedly boasted, that, on the death of Mrs. Summers, they could settle matters to their satisfaction, without the consent of Mr. Dimond.

The preservation of the Theatrical Fund is to be attributed solely to the integrity of Mr. Dimond—the two other Trustees having yielded their assent to the persevering importunity of the parties interested in the destruction of the Fund.

Perhaps it is to be regretted that the business of the Fund did not come to a fair hearing before the Master of the Rolls, as the state of the Fund is such, that some interference on the part of the Court of Chancery must ultimately be expedient—and it is to be hoped, that, at some proper time, an application will be made to that Court—not for the annihilation of the Bath Theatrical Fund, but for the better regulation, or re-establishment of it.

JAMES SHIRLEY.

Hall, in some verses printed with the Cardinal in 1652, addresses Shirley as the surviving honour and ornament of the English stage—he concludes with saying—

" Yet this I dare assert, when men have nam'd
" Jonson (the nation's Laureat,) the fam'd
" Beaumont and Fletcher, he that cannot see
" Shirley, the fourth, must forfeit his best eye."

This compliment would have been very proper, if there had been no such person in the world as Massinger.

Dr. Farmer says of Shirley that his imagination is sometimes fine to an extraordinary degree.

Nothing is so much wanted in the dramatic line as an edition of Shirley's plays—an edition was promised to the public in 1815, or perhaps sooner—the promise was repeated again and again—sometimes in the shape of a formal advertisement, as thus —"The Plays and Poems of Shirley, now first col- "lected and chronologically arranged, and the Text "carefully collated and restored. With occasional "Notes, and a Biographical and Critical Essay. By "William Gifford, Esq. In 6 volumes 8vo."

The Editor of the Old Plays reprinted in 1814 and 1815 says, that several of Shirley's plays would unquestionably have been the objects of his choice, but that he omitted them, as the whole of them had been formally announced for republication.

Collier, in 1825-1826, went one step farther—in reprinting Dodsley's and Reed's Old Plays, he omitted three of Shirley's, as Shirley's Works "were on "the eve of republication under the care of Gifford."

The deference which these Gentlemen showed to Gifford was much greater than he deserved—Gifford died in 1826 without having redeemed the pledge which had been given to the public in his name—One of the Macedonian Kings was jocosely surnamed Doson—about to give—because he promised, but did not perform.

In the 11th vol. of Autobiography, Gifford is said, as editor of the Quarterly Review, to have judged

every species of composition by the known or presumed politics of the author—if this statement be correct, Gifford was not an honest man—every Reviewer is bound in honour and conscience to review with impartiality.

After Gifford's death we were again tantalized with the promise of a speedy publication of Shirley.

In Aug. 1830 I requested a friend to give me what information he could about Shirley—his answer was —" Shirley's works will certainly not come out next " winter—the five volumes containing the plays are " printed, and the sixth, which will complete the " work, only waits the Bookseller's speaking posi- " tively to the Editor, whom he has engaged to finish " it—but he delays doing this from week to week, so " that it is impossible to say for certain when it will " be ready—the Editor has had the volumes already " printed, by him, now nearly a year to my know- " ledge, waiting the Bookseller's decisive instruc- " tions."

1. Wedding—the play begins with the intended Wedding of Beauford and Gratiana, which is to take place on the next morning—Marwood tells Beauford that he has been on terms of the greatest intimacy with Gratiana—this produces a duel between them—Marwood is wounded, and supposed to be killed—Beauford breaks off the match with Gratiana —at the conclusion, it appears that Marwood believed himself to have spoken the truth, but that in reality he had mistaken Milliscent for Gratiana—Marwood recovers from his wounds—Beauford and Gratiana are united—in the underplot, Rawbone and Lodam are suitors to Jane, the daughter of Justice

Landby—she is in love with Haver—her father tells her that she must marry Rawbone, but in fact he had no such intention—she marries Haver—Rawbone, who is very thin, and Lodam, who is very fat, are important characters—see Half-pay Officers L. I. F. Jan. 11 1720—this is a pretty good C.—it was brought out at D. L.—the first edition is said to have been printed in 1629—there is another edition in 1633, with the original cast—Beauford = Michael Bowyer: Rawbone = William Robins: Lodam = William Sherlock: Sir John Belfare = Richard Perkins: Marwood = John Sumpner: Justice Landby = Anthony Turner: Capt. Landby = William Allin: Isaac = William Wilbraham: Haver = John Yong: Camelion = John Dobson: Gratiana = Hugh Clarke: Milliscent = Edward Rogers: Jane = John Page: Cardona = Tymothy Read:—this is the first of Shirley's plays which was printed, but it was not the first of them that was acted.

2. Grateful Servant — Dulcino, the Grateful Servant, is in reality the Princess of Milan, who, in order to avoid a marriage with her uncle, had disguised herself and set off for Savoy—she had been rescued from thieves by Foscari—she attends him as his page—the Duke of Savoy, having for reasons of state, been refused the hand of the Princess of Milan, pays his addresses to Cleona—she and Foscari are mutually attached—he determines to reward her love beyond example, by resigning her to the Duke and taking a religious habit—at the conclusion, the Duke is united to the Princess, and Foscari to Cleona—there is an underplot in which Lodwick, the Duke's brother, engages Piero to seduce his wife,

that he may get a divorce from her—in the mean time his old tutor by a stratagem reclaims him from his vicious course of life, and he is reconciled to his wife, of whose chastity he is fully convinced—this C. was revived at L. I. F. in 1667.

3. School of Compliment — Selina, the daughter of Cornelio, rejects the addresses of Infortunio, and accepts those of an old man called Rufaldo—on the morning of the wedding she repents of what she has done, and elopes to the woods in the habit of a shepherd — her brother Antonio dresses himself in her clothes, and is married to Rufaldo as Selina — Rufaldo presses the supposed Selina to go to bed, and attempts to use force —- Antonio throws him down, and abuses him for having been such an old fool as to marry — Rufaldo then proposes that Antonio should lie with his daughter Hilaria — Hilaria, however takes care to preserve her virtue — Infortunio loses his senses, but recovers them by the assistance of Felice — she is the other daughter of Cornelio, who, for love of Gasparo, had left her father's house, and had lived for a considerable time among the shepherds—at the conclusion, Infortunio is united to Selina, Antonio to Hilaria, and Gasparo to Felice—that part of the plot which concerns Antonio is not very probable, but on the whole this is a good Comedy — the merit of it consists chiefly in the comic characters—viz. Jenkin, a Welsh Gentleman —Bubulcus, a foolish suitor to Hilaria—Gorgon, an arch-servant—and Gasparo — the last of whom with the assistance of Gorgon, opens a School of Compliment in the 3rd act—this C. was revived at L. I. F. in 1667.

4. Changes — revived at T. R. May 1, 1667. —Goldsworth, on examining his daughters, Chrysolina and Aurelia, finds that they are both in love with Gerard — he next applies to Gerard, who says, that the young Ladies are so equal in beauty and desert, he cannot prefer either — Gerard wishes Thornay to pay his addresses to Chrysolina or Aurelia—Thornay makes love to the former — he is rejected by her, but tells Gerard that he has been favourably received—Gerard in consequence fixes on Aurelia—Yongrave is in love with Eugenia — she is in love with Thornay, who has deserted her — she employs Yongrave to bring about a reconciliation between her and Thornay — Yongrave prefers Eugenia's happiness to his own, and effects the reconciliation — Chrysolina is so struck with Yongrave's disinterested behaviour, that she falls in love with him—at the conclusion they are united—Sir Gervase Simple marries Lady Bird, who turns out to be Caperwit's Page.

5. Contention for Honour and Riches 1633 — Langbaine says that this Interlude, or Entertainment, was afterwards enlarged under the title of Honoria and Mammon.

6. Witty Fair one—see L. I. F. 1667.

7. Triumph of Peace — Langbaine says — "this "Masque was presented by the four Inns of Court "before the King and Queen at Whitehall, on the 3d "of Feb., 1633.

8. Bird in a Cage—(see C. G. April 24, 1786) — Shirley published this play in 1633, with a dedication to Prynne, who was at the time in prison — "Sir, the fame of your candour, and innocent love

"to learning, especially Poetry, and in particular the "stage, doth justly challenge from me this dedication "—I had an early desire to congratulate your happy "retirement, but no poem could tempt me with so "fair a circumstance as this in the title, wherein I "take some delight to think (not without imitation "of yourself, who have ingeniously fancied such ele- "gant and apposite names for your own compo- "sitions, as *Health's Sickness*, the *Unloveliness of* "*Love-locks*, &c.) how aptly I may present you at "this time with *The Bird in a Cage*, * * I am the "rather inclined to make this oblation, that posterity "might read you a patron to the Muses, and one "that durst in such a critical age bind up the "wounds, which ignorance has printed upon wit "and the professors—proceed (inimitable Mecænas) "and having such convenient leisure, and an inde- "fatigable Pegasus, I mean your Prose, (which "scorneth the road of common sense, and despiseth "any stile in his way) travel still in the pursuit of "new discoveries—if you do not presently convert "the organs, you may in time confute the steeple, "and bring every parish to one bell," &c. &c.—this last sentence alludes to Prynne's antipathy to all music, and church music in particular—if this dedication was written after Prynne's sentence, it was cruel to insult him — otherwise this is precisely the revenge that should have been taken on him, and no other — if the poets and players were such dull dogs that they could not fight Prynne with his own weapons, he ought to have gone unpunished.

9. Traitor—see T. R. 1692.

10. Lady of Pleasure. Aretina, the wife of Sir

Thomas Bornwell, is the Lady of Pleasure — in the 1st act, he expostulates with her on her extravagance, but to no purpose — he afterwards pretends to be as expensive as herself—in the 5th act, he tells her that he has computed his fortune, and that he has enough for them to indulge themselves in their pleasures for a month, and a month only—this startles her—and at the conclusion, she promises to reform—Sir Thomas then tells her that his own expenses have not been such as he had made her believe — in the course of the play, Aretina has a mind to be intimate with Alexander Kickshaw, but without suffering him to have the least knowledge of her name or person — she sends him a jewel — and with the assistance of Mrs. Decoy, effects her purpose — Kickshaw thinks that he has been intimate with an old hag or devil— there is a dull underplot, but on the whole, this is a good C.—it was printed in 1637, and had been acted at D. L. — see Artful Husband L. I. F., Feb. 11, 1717.

11. Young Admiral — Vittori is the Young Admiral of Naples—he is in love with Cassandra — she is in love with him — he returns home after having gained a victory over the Sicilians—he meets with a cool reception from the King—and with a still worse reception from the Prince—the Prince is his enemy, as being himself in love with Cassandra—Vittori and Cassandra are banished — they fall into the hands of the Sicilians — the King of Sicily wants Vittori to head his troops against Naples, and threatens to put Cassandra to death, if he should refuse to do so — the Princess of Sicily is in love with the Prince of Naples—she had treated Cassandra with kindness –

Cassandra in return, wishes to promote the views of the Princess — for this purpose she sends a letter to the Prince, with an invitation to come to her — he readily accepts the invitation — the King of Sicily discovers the Prince, and makes him a prisoner — the Prince believes Cassandra to have invited him with a treacherous design —Vittori believes Cassandra to have been false to him—the Princess, in order to extricate the Prince from his dangerous situation, puts herself into the hands of the King of Naples — the play concludes with the union of the Prince and Princess—Vittori is reconciled to Cassandra— Fabio and Pazzorello are comic characters — this T. C. is, on the whole, a good play — it was printed in 1637, and had been acted at the private house in D. L.

12. Example—see T. R. 1682.

13. Hide Park—revived at T. R. July 11 1668 — Venture, Rider, and Fairefield are suitors to Mrs. Caroll—she treats them all with scorn—Fairefield comes to take his leave of her, and requests her to grant him one boon at parting—this she promises with certain exceptions—his request is that she would never desire to see him more—this makes her desirous to see him, and in the end they are married —her character is written with great spirit—Mrs. Bonavent, whose husband is supposed to be dead, marries Lacy—on the wedding day Bonavent returns—Tryer encourages Lord Bonvile to make trial of his mistress' virtue—she is offended and breaks off the match—at the conclusion, willow garlands are made for Lacy, Tryer, Venture and Rider.

14. Gamester—see D. L. Nov. 12 1711.

15. Royal Master—the Duke of Florence is about

to be married to Theodosia the sister of the King of Naples—the King and Duke take a hunting dinner at the house of a Lady—the Duke falls in love with her daughter Domitilla—the King tells Domitilla in private that he has a husband for her, meaning his favourite Montalto, but as he does not name him, she fancies the King means himself—Montalto encourages the Duke's passion for Domitilla, and tells him (falsely) that Theodosia is contracted to himself—Montalto, on finding Philoberto in the Duke's confidence, hints to him that Theodosia is not chaste—he next tells Theodosia of the Duke's attachment to Domitilla—the artifices of Montalto throw all into confusion, but they are at last discovered, and he is sent into banishment—the Duke and Theodosia are reconciled—the King by a stratagem cures Domitilla of her love for him, and she is united to Octavio the son of Riviero—Riviero is a Neapolitan nobleman, who had left his country out of dislike to Montalto—he had returned in disguise and under the name of Philoberto—this is a very good play, both as to the language and conduct of the plot—it was printed in 1638 and reprinted in 1793—it is said to have come out at Dublin.

16. Duke's Mistress—Bentivolio and Ardelia are contracted—the Duke of Pavia estranges himself from his wife, and is enamoured of Ardelia, who presides in the court, as if she had been really Duchess—she has however preserved her chastity—of this she contrives to make Bentivolio sensible from the Duke's own mouth—the Duchess had been committed as a prisoner to the care of Leontio, who is next heir to the Dukedom—Leontio makes love to

her—she protests she will not break her marriage vow—Leontio, hoping that this is her only objection to his passion, engages Pallante to murder the Duke—Pallante preserves the Duke's life, and brings him to repent of his conduct towards the Duchess—Leontio is killed—Bentivolio and Ardelia are united—there are some comic characters—this is a good play—it was printed in 1638 and had been acted at the private house in D. L.

17. Maid's Revenge—this play was acted at D. L.—it was printed in 1639, and reprinted in 1793—the Editors of the B. D. say that the scene lies at Lisbon—which is quite a mistake—it lies at Avero and Elvas—Count Vilarezo is the father of Sebastiano, Catalina, and Berinthia — Sebastiano and Antonio are sworn friends—Antonio and Berinthia fall mutually in love—Catalina falls in love with Antonio—she is jealous of her sister, and intends to poison her—Berinthia becomes aware of her design, and makes her escape with Antonio—Sebastiano pursues them—Antonio assures Sebastiano that his intentions towards Berinthia are honourable—Sebastiano is in some degree pacified—but Vilarezo enjoins him, under penalty of his curse, to fight with Antonio—they fight, and Antonio is killed—Berinthia in Revenge, stabs Sebastiano, and poisons Catalina—after which, she kills herself—this is on the whole a good T.—but the catastrophe is rather disgusting than otherwise, as Berinthia, till the last act, is represented as an amiable character—see the Rival Sisters D. L. 1696—both the plays are founded on God's Revenge against Murder by Reynolds, book 2, history 7.

Laonicus Chalcocondyles relates the most extraordinary mode of revenge which was, perhaps, ever made use of by any female—a beautiful young woman of Florence was compelled to submit to the embraces of the King of Naples—her father, who was a physician, gave her a poisoned handkerchief, with directions how to use it—she followed the directions, and the King was poisoned—the young woman shared the same fate—for the particulars of this curious story see pp. 111-112 in the 16th vol. of the Byzantine Historians—Venetian edition.

18. Chabot, Admiral of France—this play is supposed to take place in the time of Francis the 1st—the Admiral Chabot and the Constable, Montmorancie are rivals in the King's favour—the King reconciles them—the Admiral is a man of inflexible honesty—his enemies cause a bill to be presented to him for his signature, which had been previously signed by the King and the Constable—the Admiral tears the bill as knowing it to be unjust—for this and for other supposed offences, he is brought to his trial—the Proctor General inveighs against him with much violence, but with very little argument—the Admiral says that the charges of the Proctor General do not deserve a serious reply—he is condemned as a traitor—the Queen and the Constable intercede with the King in the Admiral's favour—the King sends for the Admiral, and gives him his pardon—the Admiral protests that he stands in need of no pardon, as he has been guilty of no crime—the King orders the Process to be brought to him—two of the judges say that they were forced by the Chancellor to sign it—the Chancellor is disgraced—

the Admiral is restored to the King's favour, but his sense of the King's unkindness, in giving him up for a time to the malice of his enemies, sinks so deep into his mind, that he dies of a broken heart—this is on the whole a good play—it was printed in 1639, and had been acted at D. L.—it was written by Chapman and Shirley—it seems probable that the first 2 acts were written by Chapman, and the others by Shirley—the language in the early part of the play is sometimes so unnatural, that it seems almost certain that it was not written by Shirley—Chapman is said to have died in 1634.

19. Ball—this C. was written by Chapman and Shirley—it was printed in 1639, and had been acted at the private house in D. L.—the dialogue is not bad, but as there is very little plot, or incident, the play on the whole is rather dull—Sir Ambrose Lamount, Sir Marmaduke Travers, Mr. Bostocke and Colonel Winfield are suitors to Lady Lucina, who is a rich widow—she jeers them all—and at last marries the Colonel—the piece concludes with a Ball.

20. Arcadia — this Pastoral is founded on the celebrated Romance of the same name—it was printed in 1640, and had been acted at D. L.—an obscure Oracle had been given to Basilius, the King of Arcadia, from which he concluded that the marriage of his daughters would be attended with his own death—he had therefore determined to keep Pamela and Philoclea virgins—for this purpose he had retired from court—Pyrocles, the Prince of Macedon, and Musidorus, the Prince of Thessaly, are in love with Philoclea and Pamela—the former

is disguised as an Amazon, and under the name of Zelmane—the latter is called Dorus, and is disguised as a servant to Dametas, under whose care the King had placed Pamela—the King falls in love with Pyrocles supposing him to be a woman—the Queen, Gynecia, discovers Pyrocles to be a man, and falls in love with him—Pyrocles makes an assignation with the King in a cave—he promises the Queen to meet her in the same place—the King and Queen go to the cave at the appointed time—the Oracle had foretold that the King should commit adultery with his own wife—when they discover the trick that Pyrocles had played them, she gives the King a philter (as she supposes) which she had meant for Pyrocles—the King falls as dead—in the mean time Musidorus and Pamela endeavour to make their escape from Arcadia—they are taken prisoners—Pyrocles and Philoclea are also taken into custody—Evarchus, the King of Macedon, arrives in Arcadia on a visit to Basilius—Philonax, an Arcadian Lord, deputes Evarchus to try the prisoners, as he means himself to be their accuser—Basilius is brought in on a bier—Evarchus condemns Gynecia to be buried alive with her husband—he sentences Pyrocles and Musidorus to be put to death—they are discovered to be the son and nephew of Evarchus—Evarchus still says that they deserve to die—Basilius awakes from his trance, which sets all things to rights—the lovers are united—and Philonax observes that the Oracle has been fulfilled—there is a very good comic underplot—Musidorus pretends to be in love with Mopsa, the daughter of Dametas—she is an ignorant dowdy—Musidorus wants to get Dametas and

Mopsa out of the way, that he may elope with Pamela—he persuades Mopsa that by climbing up into a particular tree, she may obtain whatever she wishes —he tells Dametas that a treasure is hid at the foot of the tree—Dametas digs a hole, but instead of discovering gold, he immerses his hands into filth—thus he becomes a goldfinder in the ludicrous sense of the word—this is on the whole a very good play—see Philoclea C. G. Jan. 20 1754.

21. Humorous Courtier—the Duchess of Mantua is importuned by her courtiers to marry—she declares that she would rather marry one of her own subjects, than a foreigner—this declaration excites the ambition of four or five of the courtiers—each of them hopes to be the happy man—Contarini is so anxious to become the Duke, that he engages Giotto to commit adultery with his wife, Carintha, that he may get a divorce from her—at the conclusion, the Duchess marries Giotto, who proves to be the Duke of Parma in disguise—Contarini is not a little mortified at finding that he has made himself a cuckold to no purpose—Giotto pledges his honour to him, that nothing improper has passed between himself and Carintha —the Humorous Courtier is Orseollo—he professes to be a violent hater of the female sex, but has privately no less than ten women in keeping—when he is told that the Duchess is in love with him, he changes his humour, and praises the women—this is a very good C.—it was printed in 1640, and had been acted at D. L.

22. Opportunity—see T. R. 1682.

23. St. Patrick for Ireland 1640—Archimagus and the other heathen priests are alarmed at the expected

arrival of Patrick—he lands—the King orders him to depart—Patrick performs a miracle on Dichu—the King invites Patrick to court, but with a treacherous design—after the King has drunk from a cup, Archimagus infuses poison in the wine—Patrick drinks and is not hurt—Rodamant drinks, and is poisoned—Patrick restores him to life—a house, in which Patrick and the Queen are, is purposely set on fire—an angel rescues Patrick and the Queen from the flames—Archimagus, by his magic, collects together a quantity of serpents, &c., in the hope that they will destroy Patrick—Patrick forces the serpents, &c., to go into the sea, and declares that, for the future, Ireland shall be free from any venomous animals—Archimagus sinks into the earth—in the course of the play, Patrick converts Dichu, the Queen, Conallus and Emeria, to Christianity—the King continues an infidel—Patrick says that Emeria shall be the first Irish nun—and that Kings shall descend from Conallus—Rodamant and a Bard are comic characters—there is an important underplot—the King's two sons—Corybreus and Conallus—are in love with Emeria—she is in love with Conallus—Corybreus, at the suggestion of Archimagus, presents himself to Emeria, dressed as the God Ceancrochi—he endeavours to persuade her to submit to his embraces—Emeria is much devoted to Ceancrochi, but insists that a God could not breathe such impious language—Corybreus effects his purpose by force—in a subsequent scene, Emilia stabs Corybreus—this part of the plot is founded on the story of Mundus and Paulina—see Josephus book 18 ch. 3, immediately after the famous spurious passage—St. Patrick

for Ireland is a very good play, particularly in point of language—it appears from the Prologue, that Shirley meant to have concluded the story of St. Patrick in another Drama, but no such play exists.

24. Love's Cruelty—see T. R. 1682.

25. Constant Maid. Hartwell is in love with Frances, the daughter of the Widow Bellamy—she is in love with him—her mother had consented to their union—but in the first act, she tells Frances that she must marry a foolish Gentleman, called Startup—and expresses to Hartwell a wish to marry him herself—Playfaire, who is Hartwell's friend, recommends him to pretend love for the widow—he does so—Frances overhears their conversation—she becomes jealous, and pretends on her part to like Startup—Hartwell thinks her false to him—at the conclusion they are united—the Widow had only pretended love to Hartwell for the sake of putting the mutual affection of the young people to the test—there is an important underplot—Playfaire is in love with the niece of Hornet, who is an old usurer—he gets possession of Hornet's keys by a stratagem—the niece elopes with Playfaire, and they are married—in the last scene, Hornet is reconciled to his niece—this is a pretty good C.—it was printed in 1640—Langbaine, who had not seen the first edition, represents it as printed in 1667, and tells us that it had been acted at the new playhouse, called the Nursery in Hatton Garden—this playhouse seems to have been the Nursery for the King's Company—the last Editor of the B. D. is incorrect—he says "acted " at the Nursery in Hatton Garden. 4to. 1640."—as

if the piece had been originally acted at the Nursery in 1640.

26. Coronation—Sophia is the young Queen of Epirus, but the authority of the state is vested in Cassander who is Protector—she declares her intention of marrying Lysimachus the son of Cassander—this induces Cassander not to oppose her Coronation—when she is absolutely Queen, she offers her hand to Arcadius, who accepts it, without any regard for the vows which he had made to Polidora—Macarius, the supposed uncle of Arcadius, and a Bishop declare that Arcadius is in reality Demetrius, the son of the late King, and consequently brother to Sophia—Demetrius sends his crown to Polidora—and soon after visits her himself—she declines his offers—Eubulus, the supposed father of Seleucus, joins Cassander in persuading Seleucus to assume the character of Leonatus, the elder son of the late King—Demetrius makes no opposition to this, as Polidora had signified that she would sooner be reconciled to him, if he were a private man, than if he were a King—at the conclusion, Seleucus turns out to be in reality, the person whose name he had assumed—Polidora is united to Demetrius—and Sophia to Lysimachus—the plot of this piece is rather improbable, but on the whole it is a very good play—it has been improperly called a Comedy, as there is no comic character in it, and very few comic speeches—the Coronation was printed in 1640,with the name of Fletcher prefixed to it—Shirley, at the end of the Cardinal in 1652, enumerates the plays written by himself—he claims the Coronation, and says it had been falsely ascribed to Fletcher.

27. Triumph of Beauty 1646—Langbaine says that the subject of this Masque is the Judgment of Paris, and that Shirley's Shepherd Bottle is but a copy of Shakspeare's Bottom the Weaver.

28. Brothers 1652—this is a good serious C., the only laughable character is Luys, who being kept on a short allowance by his father Don Carlos, plays him a trick or two to get money—Don Carlos orders his daughter, Jacinta, to receive the addresses, first of Alberto, then of Fernando, and lastly of Don Pedro, always preferring the richer suitor—she is eventually married to Francisco, the younger brother of Fernando—Fernando marries Felisarda, having only pretended to court Jacinta, in consequence of his father's commands—N. B. this account is perhaps not correct, as being copied from an old memorandum.

29. Sisters—see L. I. F. Nov. 28 1723.

30. Doubtful Heir—Ferdinand, the rightful heir to the kingdom of Murcia, had been rescued from his uncle's cruelty, and sent to Valentia — the uncle had usurped the throne, and left it to his daughter Olivia—here the play begins—Ferdinand attempts to recover the crown by force, but is taken prisoner by Leonario, Prince of Arragon, whom the Queen had appointed her general, and engaged herself to marry —Ferdinand is brought to his trial, and on the point of being condemned, but the Queen falls in love with him, and marries him—he does not consummate the marriage, being attached to Rosania, who has attended him in disguise as a page—the Queen, out of revenge, makes violent love to Rosania— Ferdinand and the courtiers detect them, but Rosania is dis-

covered to be a woman—she and Ferdinand are sent to prison—the Chancellor of Murcia, who had from fear, dissembled his knowledge of Ferdinand's right to the crown, now avows it—Ferdinand is proclaimed king, but is again taken prisoner by Leonario — Rosania's father, who is general of Valentia, turns the tide once more in Ferdinand's favour — he recovers the throne, and marries Rosania— Leonario marries Olivia — the changes of fortune in this T. C. are too numerous and too sudden, but on the whole the play is a good one—it was printed in 1652 — it is said in the titlepage to have been acted at the Black Friers, but Malone gives us the Prologue from Shirley's poems printed in 1646, with this title—" Prologue " at the Globe to the Doubtful Heir, which should " have been presented at B. F." — in the printed play these words are omitted, which renders the Prologue perfectly unintelligible—it appears from this Prologue, that the exhibitions at the Globe were calculated chiefly for the lower class of people, and those at Black-friars for a more select and judicious audience.

" Gentlemen, I am only sent to say,
" Our author did not calculate his play
" For *this* meridian : the *Bankside* he knows
" Is far more skillful at the ebbs and flows
" Of water than of wit * * * *
" But you that can contract yourselves, and sit
" As you were now in the Black-friars pit,
" And will not deaf us with loud noise and tongues,
" Because we have no heart to break our lungs,

" Will pardon our *vast* stage, and not disgrace
" This play, meant for your persons, not the place."
(Malone.)

In the Epilogue it is said—

" How did the action please you, was it well?
" How did King *Stephen* do, and t'other prince?"

From these lines it seems probable that Stephen Hammerton acted Ferdinand.

31. Imposture—Mantua is besieged — the Duke had promised his daughter, Fioretta, to Leonato, the Prince of Ferrara, if he should force the besiegers to retreat— an engagement takes place, and Leonato is victorious — Flaviano, the Duke's favourite, is privately in love with Fioretta — he contrives to have her sent to his mother's house at Placentia, and prevails on Juliana, who is his cast mistress, to pass herself on Leonato as the Duke's daughter — the Duke connives at the Imposture — Leonato falls in love with Juliana, and carries her to Ferrara — Juliana supports her assumed character for some time — but at the close of the 4th act, she acknowledges to Leonato that she is not Fioretta — the play concludes with the union of Leonato and Fioretta — Flaviano is banished, and Juliana is sent to a religious house—there are some comic characters — this is a pretty good T. C.—it was printed in 1652, and had been acted at Black Friars.

32. Cardinal—see T. R. 1682.

33. Court Secret— see T. R. 1682.

34. Politician— this is on the whole a good T. — it was printed in 1655 and had been acted at Salisbury Court — the King of Norway is a dupe to his

second wife—Gotharus, the Politician, having been intimate with the Queen in the time of her former husband, fancies himself the father of her son Heraldus — Turgesius, the King's son by his first wife, returns home at the head of a victorious army—he is coolly received by his father, and is supposed to be killed by the means of Gotharus — the common people, to revenge the prince's murder, are prepared to pull Gotharus limb from limb, but his death is occasioned by a dose of poison which the Queen had given him, in consequence of his having unintentionally shortened her son's life—the Queen poisons herself—the Prince is reconciled to his father, and the piece ends happily — Olaus, the King's uncle, is a good comic character — the Queen is a character of importance — Shirley has left one material circumstance without an explanation — Gotharus wants Aquinas to kill the Prince—he engages to do so, but is secretly the Prince's friend — a pistol is fired from behind the scenes — the Prince falls and says he is murdered — Olaus immediately stabs Aquinas, and they both lie on the stage as dead—Aquinas accounts for his escape in a satisfactory manner — but it does not appear to what circumstance the Prince's escape was owing.

35. Gentleman of Venice—this is a very good T. C.— it was printed in 1655, and had been acted at Salisbury Court—there are two distinct plots— Cornari, the Gentleman of Venice, has no child — he is exasperated at the dissolute life and personal insolence of his nephew, and very desirous of having a legal heir — for this purpose he introduces Florelli, an English Gentleman, to his wife — when he sup-

poses he has accomplished his object, he is on the point of killing Florelli, that the secret may be preserved—he is at last convinced that nothing improper has passed between his wife and Florelli—he is also reconciled to his nephew, on his promises of amendment — in the other plot, Ursula, who was nurse to the Duke's son Thomazo, had exchanged him for her own son Giovanni—the supposed Thomazo turns out a worthless fellow—the supposed Giovanni distinguishes himself by his good qualities — in the last scene Ursula acknowledges what she had done—the Duke's real son marries his niece Bellaura, with whom he had been previously in love—the two plots are tolerably well united.

36. Cupid and Death, 1659 — this piece seems to be a Masque — Langbaine says that Cupid and Death exchange arrows, which produces dismal effects.

37. Contention of Ajax and Ulysses.

38. Honoria and Mammon.

39. Andromana — See Dodsley's Old Plays, vol. 11, 1743-1744.

OF SUCCESS AS THE CRITERION OF MERIT.

Good plays generally succeed — bad plays are generally unsuccessful — there are however so many exceptions to the general rule, that success cannot with propriety be considered as the criterion of merit — Dennis observes — " to say that a play is good " because it pleases the generality of an audience is " absurd—before a play can be concluded to be good " because it pleases, we ought to consider who are " pleased by it — they who understand, or they who " do not—they who understand ? Alas they are but " few * * * He who writes to the many at present, " writes only to them, and his works are sure never " to survive his admirers — but he who writes to the " knowing few at present, writes to the race of man- " kind in all succeeding ages."

Holcoft, in the advertisement prefixed to his Vindictive Man, observes—" a revisal of the public sen- " tences, passed at our Theatres, on pieces approved " and condemned, might greatly promote the progress " of good taste."

T. R. 1672—Assignation, a good C. by Dryden, was unsuccessful.

D. G. 1676—Otway's Don Carlos is an indifferent T. in rhyme, but it was infinitely more applauded, and better followed for many years, than either the Orphan or Venice Preserved.

D. G. 1678—Limberham, a very good C. by Dryden, was acted but 3 times.

T. R. 1684—Dame Dobson—this is a good C., but Langbaine says it was damned.

D. L. 1696—Don Quixote, part 3d—this C. is equal to the 2d part, and very superiour to the 1st—but it was not acted with near the same success.

D. L. 1696—Younger Brother—this is on the whole a very good play, but it met with brutal treatment on the first performance.

L. I. F. 1697—Provoked Wife—this excellent C. seems to have been unsuccessful, as Downes does not even mention it.

L. I. F. 1700—Way of the World—this admirable C. was coolly received, notwithstanding that the author was at this time at the height of his reputation.

D. L. 1702—Farquhar's Inconstant, tho' a better play than his Constant Couple, was not very successful—his Constant Couple had been acted with uncommon success.

L. I. F. 1703—Fair Penitent—Downes says it did not answer the expectation of the company.

D. L. March 17 1712—Distressed Mother—this is an indifferent T., yet it has continued on the acting list (more or less) till the present times.

D. L. April 27 1714—Wonder—this excellent C. was acted but 6 times in the 1st season—it seems to have been laid aside after the 2d season—it was revived at G. F. Nov. 14 1733 with good success—but it did not become a favourite play till Garrick acted Felix Nov. 6 1756—it had been previ-

ously revived by Shuter for his bt. at C. G. March 25 1756.

D. L. March 10 1716—Drummer—this C. was acted but 3 times at D. L.—it was revived at L. I. F. Feb. 2 1722 with inferiour actors, and acted 12 times.

D. L. Dec. 11 1732—Cælia, or the Perjured Lover—this play has great merit—it was acted but twice.

D. L. Jan. 22 1750—Friendship in Fashion, a good C. by Otway, was revived, and acted but once.

D. L. Jan. 11 1752—Taste was acted but 5 times —it deserved much better success.

C. G. Feb. 21 1753—Earl of Essex by Jones —this poor T. (as also the old play by Banks) has been acted much more frequently, than it deserved to be.

C. G. March 14 1757—Douglas—this excellent T. had been refused by Garrick—it was acted (at C. G.) but 9 nights in the 1st season—Mrs. Barry at last made it popular, and Mrs. Siddons kept it so.

D. L. Jan. 3 1759—Antony and Cleopatra by Shakspeare was revived, and acted but 6 times.

Hay 1760—the Minor was damned at Dublin in Jan. 1760, and acted with success at the Hay. in the Summer.

D. L. Dec. 10 1763—Dupe—acted but 3 times.

C. G. Jan. 9 1764—What we must all come to —this C. in 2 acts was damned, but revived (as Three Weeks after Marriage) in 1776 with very good success.

D. L. Jan. 2 1767—Cymon—this poor piece was successful.

C. G. Feb. 20 1768—King Lear by Colman—this alteration, which is infinitely the best that has ever been made of King Lear, continued on the acting list but some few years.

C. G. Feb. 18 1769—Sister—acted but once—it deserved a better fate.

D. L. Feb. 26 1772—Grecian Daughter—this T. has met with much greater success than it deserved.

C. G. Jan. 25 1772—Hour before Marriage—this piece is very far from a bad one—yet it was damned on the 1st night without being finished.

D. L. Dec. 8 1772—Duel—this is on the whole a good play—it was acted but once.

D. L. Nov. 2 1773—Deserter—this musical Entertainment met with much greater success than it deserved.

D. L. Jan. 13 1776—Silent Woman was revived, and coolly received.

Æsop was revived at D. L, Dec. 19 1778—notwithstanding Henderson's excellence in reciting fables, and the merit of the piece itself, it was acted but once.

D. L. Nov. 27 1781—Fair Circassian—this T. was acted with much greater success than it deserved.

D. L. Nov. 5 1782—Too Civil by Half—this poor F. was acted with success.

D. L. Jan. 29 1783—School for Vanity—this is far from a bad C.—it was acted but once.

Hay. Sep. 6 1784—Peeping Tom—this poor F. was very successful.

D. L. Jan. 13 1787—First Floor—this moderate F. was acted 23 times.

D. L. Nov. 24 1789—Haunted Tower—this poor Op. was acted above 80 times in the course of the 1st and 2d seasons.

C. G. Nov. 6 1788—Highland Reel—this piece has been acted with greater success than it deserved.

Hay. Aug. 11 1789—Battle of Hexham—this poor play has been acted with much greater success than it deserved.

D. L. March 8 1790—Love in many Masks—this judicious alteration of an excellent old play was acted but 8 or 9 times.

C. G. Feb. 26 1791—Woodman—this very poor Op. was acted about 30 times.

Hay. July 30 1791—Surrender of Calais—this play has met with much greater success than it deserved.

D. L. March 12 1796—Iron Chest—this play has met with much greater success than it deserved.

C. G. Nov. 7 1795—Speculation—this contemptible piece was acted 36 times—most of Reynolds' Comedies were successful.

Hay. July 23 1796—Don Pedro by Cumberland—a very good critic observed that this was not only a good play, but one which, previously to its representation, he should have thought likely to succeed—it was acted but 4 times.

C. G. Jan. 10 1797—Cure for the Heart-Ache—this C. met with success greatly beyond its deserts—it was acted 43 times.

D. L. Dec. 14 1797—Castle Spectre was acted 47 times in the 1st season—and continued on the acting list for several years.

Hay. June 23 1798—Inquisitor—this is on the

whole a good play—it was acted 3 times, and then listened to with laughter and contempt.

Hay. July 21 1798—Cambro-Britons—this vile mixture of Tragedy, Comedy and Opera, was acted 12 times.

Most of O'Keeffe's Comedies and Farces were successful—*some* of them deserved success.

C. G. Nov. 12 1798—Ramah Droog—this poor piece was acted 35 times.

C. G. April 12 1799—Count of Burgundy—this pleasing and interesting piece was acted but once.

D. L. March 20 1802—Lovers' Resolutions—this is far from a bad play—it was acted but once.

C. G. Feb. 9 1802—Cabinet—this poor Op. was acted 30 times.

Hay. July 28 1802—Sixty-Third Letter—this poor F. was acted 19 times.

C. G. Dec. 13 1803—English Fleet—this poor Op. was acted 36 times.

Hay. July 9 1806—Five Miles Off—this poor piece was acted 35 times.

Hay. July 29 1808—Africans—this Jumble was acted 31 times.

D. L. Jan. 5 1809—Man and Wife—this indifferent C. was acted about 30 times.

Hay. July 3 1810—Doubtful Son—this was by far the best of Dimond's plays—but by no means the most successful.

C. G. Feb. 5 1811—Knight of Snowdoun—this poor piece was acted 23 times.

D. L. C. Feb. 27 1812—House of Morville—acted 10 times—9 times too many.

D. L. Nov. 29 1814—Ninth Statue—this contemptible piece was acted 33 times.

Hay. Aug. 22 1815—Chip of the Old Block—this poor F. was acted 14 times.

D. L. Nov. 15 1815—Who's Who—this poor F. was acted 21 times.

D. L. Feb. 1 1816—Accusation—this pleasing and interesting play was acted but 5 times.

D. L. May 9 1816—Bertram met with more success than it deserved.

D. L. Feb. 27 1817—Frighten'd to Death—this contemptible F. was acted 17 times.

D. L. April 1 1818—Sleeping Draught—this poor F. was acted 26 times.

D. L. Dec. 3 1818—Brutus was acted 52 times—this success was *vastly* beyond its deserts.

C. G. Feb. 10 1819—Evadne—this moderate T. was acted 30 times.

D. L. July 2 1821—Spectre Bridegroom—this poor F. was acted 28 times.

D. L. Sep. 20 1821—Monsieur Tonson—this poor F. was acted with success.

C. G. March 12 1821—*Shakspeare's* Richard the 3d was revived—it was acted *twice.*

C. G. Feb. 14 1822—Montrose—acted with more success than it deserved.

Bath Feb. 4 1822—Teresa Tomkins—this poor piece was generally disapproved of—but it had been acted with success at one of the Minor Theatres.

Hay. July 3 1822—John Buzzby—this indifferent C. was acted 18 times.

Hay. Aug. 26 1822—Family Jars—this poor piece was acted 19 times.

D. L. Jan. 4 1823—Simpson & Co. was acted with more success than it deserved.

C. G. Oct. 28 1822—Irish Tutor—this poor F. was acted 29 times.

Hay. July 7 1823—Sweethearts and Wives—this indifferent piece was acted 21 times in the 1st season, and 24 times in the 2d.

D. L. Nov. 10 1824—Der Freischutz—this poor piece was acted 72 times.

Hay. July 29 1825—Quite Correct—this indifferent piece was acted 48 times.

Hay. Sep. 13 1825—Paul Pry—this moderate C. was acted 41 times in this season, and about 73 times in the next—it is almost superfluous to say any thing more about Success as the criterion of merit.

D. L. March 27 1826—Oberon, or the Charmed Horn—this piece was much worse than Thompson's Oberon, (see D. L. May 21 1816) but it was acted with much better success.

C. G. Nov. 25 1825—Scape Goat—this indifferent F. was acted 25 times.

D. L. Dec. 13 1826—Lottery Ticket—this poor F. was acted 15 times.

C. G. Jan. 9 1827—School for Grown Children—this indifferent C. was acted 24 times.

D. L. Oct. 4 1827—Illustrious Stranger—this poor piece was acted 15 times.

C. G. April 13 1830 — Cinderella — a regular Opera on this childish story was acted 22 times.

Hay. Aug. 31 1830—First of April—this poor F. was acted 16 times.

OLD PLAYS.

John Lyly, or Lilly.

Lilly wrote 9 plays—6 of which were reprinted in one small vol. by Blount in 1632—he calls Lilly the only rare poet of his time—witty—comical—facetiously quick and unparalleled—Lilly's plays are full of conceits—some of them are neat—but in general they are far-fetched and unnatural—Blount, in his dedication to Lord Lumley, gives us a specimen of the wit which he admired in Lilly—" the Spring is at " hand, and therefore I present you a Lilly."

The Editor of the Old Plays, reprinted in 1814-1815, says, that Lyly's language is refined with art till it is any thing but Colloquial, and Gifford observes, that Lyly was a pedantic and affected writer, with considerable talents, but not for a drama.

1. Endymion—see vol. 2d of Old Plays 1814—1815.

2. Alexander and Campaspe—see *Cynick* at Goodman's Fields Feb. 22 and 23 1731.

3. Sapho and Phao—see vol. 8 p. 327.

4. Gallathea—Lilly has jumbled his D. P. together in a strange manner, more especially as we

must suppose the scene to lie in Lincolnshire, on the banks of the Humber—at the opening of the play Tyterus and his daughter, Gallathea, seat themselves under an oak—she requests him to tell her the reason for which he had caused her to dress herself as a boy—Tyterus says that Neptune had been offended, and had obliged the inhabitants of the country, every 5th year, to tie their most beautiful virgin to that tree, and that the virgin was never afterwards seen—Lilly has opened his plot in a most inartificial manner, as on the supposition that the fact was as Tyterus states it to be; every man, woman and child in the country must have been acquainted with the circumstance—Melebeus disguises his daughter, Phillida, as a boy for the same reason—Gallathea and Phillida fall in love with one another—Cupid causes several of Diana's Nymphs to fall in love—Diana is indignant—she gets Cupid into her power—at the conclusion, Neptune, by the request of Venus, promises to release the sacrifice of Virgins, if Diana will restore Cupid to Venus—Diana readily consents — Venus, after mentioning what she had done in the case of Iphis and Ianthe, says she will make either Gallathea, or Phillida, a man, but that neither of them shall know whose lot it shall be, till they come to the church-door — Ovid relates the story of Iphis and Ianthe in the latter end of his 9th book, but according to him, it was Isis, and not Venus, who metamorphosed Iphis into a man.

5. Midas. } See Vol. 1st of Old Plays,
6. Mother Bombie. } 1814-1815.

These are the plays reprinted by Blount — the other three are scarce.

Christopher Marlowe, or Marloe.

Marlowe had the sublimity of Milton, without the taste and inspiration—he and his contemporary Peele, were produced just as the chaos of ignorance was breaking up—they were among the earliest to perceive the glimmering of sense and nature, and struggled to reach the light—Marlowe's end, like his career, was miserable—he fell in a brothel squabble. (*Gifford in a note to the 8th vol, of Ben Jonson, p.* 331.)

Marlowe wrote about 8 plays.

1 and 2. Tamburlaine the Great, or the Scythian Shepherd — T. in 2 parts 1590 and 1593 — Langbaine says that they were sundry times acted by the Lord Admiral's servants, and printed in the old black letter — they were reprinted by Oxberry in 1820 — the Editor of the B. D. tells us, that the scene in both these pieces lies in Persia—it is clear that he had not read them, as the scene lies in many other places besides Persia.

Part 1st — Tamburlaine takes Zenocrate, the daughter of the Soldan of Ægypt, prisoner, and makes her his favourite concubine—he conquers Cosroe king of Persia — he next conquers Bajazeth emperour of the Turks, and puts him in an iron cage — he treats Bajazeth and his wife with great

cruelty — in the 5th act they knock out their brains against the bars of the cage — Tamburlaine takes Damascus, and defeats the Soldan of Ægypt and the King of Arabia — he marries Zenocrate, and restores her father to his throne with large additions to his dominions.

Part 2d — Orcanes king of Natolia makes peace with Sigismund king of Hungary—Sigismund breaks the treaty, is defeated and killed — Callapine, the son of Bajazeth, escapes from his prison, and succeeds to the empire of Turkey — Zenocrate dies— Tamburlaine conquers the kings of Natolia, &c. — he stabs his son, Calippas, for his cowardice — he takes Babylon, and orders all the inhabitants to be drowned—he defeats Callapine — he causes his son, Amyras, to be crowned and then dies — in the 4th scene of the 4th act, Tamburlaine enters drawn in his chariot by the kings of Trebizon and Syria, with bits in their mouths —he says—

" Holla, ye pampered jades of Asia!
" What! can ye draw but twenty miles a-day ?"

Shakspeare makes Pistol say—

——— " Shall packhorses,
" And hollow-pamper'd jades of Asia,
" Which cannot go but thirty miles a day."

Gifford observes—" Marlowe's two parts of Tam-
" burlaine, tho' simple in plot, and naked in arti-
" fice, have yet some rude attempts at consistency
" of character, and many passages of masculine
" vigour and lofty poetry: even the bombast lines,
" which Shakspeare has put into the mouth of Pis-

"tol are followed by others in the same scene, and "even in the same speech, which the great poet "himself might have fathered without disgrace to "his superiour powers."

Great part of the incidents introduced in these plays is fiction — for the real history of Timour, or Tamerlane, see Gibbon, Chap. 65—he says— "*The* "*iron cage* in which Bajazet was imprisoned by "Tamerlane, so long and so often repeated as a "moral lesson, is now rejected as a fable by the "modern writers, who smile at the vulgar credulity" — he then examines the arguments on both sides of the question, and adds—"from these opposite pre- "mises, a fair and moderate conclusion may be "deduced * * * an iron cage on a waggon might "be invented, not as a wanton insult, but as a ri- "gorous precaution, in the perpetual marches of "Tamerlane."

3. Edward the 2d.—see the 2d. vol. of Dodsley, 1743-1744.

4. Massacre of Paris — this T. was originally printed without a date—it was reprinted in 1818—it is a moderate play—unusually short—in the 1st act, the King of Navarre, and Margaret, the sister of the King of France, are married — in the 2d act, the Massacre takes place—Charles the 9th dies — in the 3d act, the Duke of Anjou succeeds to the crown of France, as Henry the 3d — in the 4th act, the Duke of Guise is murdered — in the 5th act, Henry the 3d is assassinated by a Friar — the King of Navarre becomes Henry the 4th of France.

5. Dr. Faustus — see Dr. Faustus by Mountfort T. R. 1686.

6. Jew of Malta—see D. L. April 24 1818.
7. Lust's Dominion—see Abdelazar, D. G. 1677.
8. Dido—see Old Plays 1823-1824.

Thomas Kyd.

Of Kyd very little is known—he wrote two plays.
1. Cornelia—see the 11th vol. of Dodsley 1744.
2. Spanish Tragedy, or Hieronymo is mad again.
—see Reed at the end of 1743-1744.

William Shakspeare.

The English nation in the time of Shakspeare was yet struggling to emerge from barbarity; literature was confined to professed scholars, or to men and women of high rank: the public was gross and dark; and to be able to read and write was an accomplishment still valued for its rarity.

Shakspeare engaged in dramatic poetry with the world open before him; the rules of the ancients were yet known to few; the public judgment was uninformed; he had no example of such fame as might force him upon imitation; nor critics of such authority as might restrain his extravagance: he therefore indulged his natural disposition—his plots, whether historical or fabulous, are always crowded

with incidents, by which the attention of a rude people was more easily caught than by sentiment or argumentation: the show and bustle with which his plays abound have the same original; he knew how he should most please; and whether his practice is more agreeable to nature, or whether his example has prejudiced the nation, we still find that on our stage something must be done, as well as said, and that inactive declamation is very coldly heard.

Shakspeare is above all writers the poet of nature, the poet that holds up to his readers the faithful mirror of manners, and life—his characters are the genuine progeny of common humanity, such as the world will always supply, and observation will always find; he has no heroes, his scenes are occupied only by men, who act and speak as the reader thinks he should have spoken and acted on the same occasion; even when the agency is supernatural, the dialogue is level with life.

The stage, when it is under any other direction, is too often peopled with such characters as were never seen, conversing in a language which was never heard, upon topics which will never arise in the commerce of mankind: but the dialogue of Shakspeare is so evidently determined by the accident which produces it, and is pursued with so much ease and simplicity, that it seems scarcely to claim the merit of fiction.

In most other Tragedies the grand agent is Love —to bring a lover, a lady, and a rival, into the fable, to entangle them in contradictory obligations, to make them meet in rapture, and part in agony,

to fill their mouths with hyperbolical joy and outrageous sorrow, to distress them as nothing human was ever distressed, and to deliver them as nothing human was ever delivered, is the business of a modern dramatist: for this, probability is violated, life is misrepresented and language is depraved—but love is only one of many passions, and as it has no great influence on the sum of life, it has little operation in the dramas of a poet, who caught his ideas from the living world, and exhibited only what he saw before him.

Every man finds his mind more strongly seized by the Tragedies of Shakspeare than those of any other writer: others please us by particular speeches, but he always makes us anxious for the event, and has perhaps excelled all but Homer, in securing the first purpose of a writer, by exciting restless and unquenchable curiosity, and compelling him that reads his work, to read it through.

Shakspeare, with his excellencies has likewise faults—in Tragedy he often writes with great appearance of toil, what is written at last with little felicity; but in his comic scenes he seems to produce without labour, what no labour can improve: his Comedy pleases by the thoughts and language, his Tragedy, for the greater part by incident and action; his Tragedy seems to be skill, his Comedy to be instinct.

But the admirers of this great poet have most reason to complain, when he approaches nearest to his highest excellence: what he does best he soon ceases to do: he is not long soft and pathetic,

without some idle conceit, or contemptible equivocation : a quibble was to him the fatal Cleopatra, for which he lost the world and was content to lose it.

It may be observed that in many of his plays the latter part is evidently neglected : when he found himself near the end of his work, and in view of his reward, he shortened the labour to snatch the profit : he therefore remits his efforts, where he should most vigorously exert them ; and his catastrophe is improperly produced, or imperfectly represented. (*Dr. Johnson.*)

Dr. Johnson says—" Notes are often necessary, " but they are necessary evils—let him that is yet " unacquainted with the powers of Shakspeare, and " who desires to feel the highest pleasure which the " drama can give, read every play, from the first " scene to the last, with utter negligence of all his " commentators : when his fancy is once on the " wing let him not stoop at correction, or explana- " tion : when his attention is strongly engaged, let " it disdain alike to turn aside to the name of " Theobald and of Pope : let him read through " brightness and obscurity, through integrity and " corruption ; let him preserve his comprehension " of the dialogue, and his interest in the fable ; " and when the pleasures of novelty have ceased, " let him attempt exactness, and read the com- " mentators."

Steevens observes there are many passages unexplained and unintelligible, which may be reformed, at hazard of whatever license, for exhibitions on the

stage, in which the pleasure of the audience is chiefly to be considered; but which must remain untouched by the critical editor.

Samuel Daniel.

Daniel died in 1619—his dramatic works were collected by his brother, and printed in one vol. 1623—Daniel was educated at Oxford, and was afterwards made one of the grooms of the privy chamber to Queen Anne, the consort of James the 1st—*(Langbaine.)*

Daniel, tho' very rarely sublime in his poetry, has skill in the pathetic, and his pages are not disgraced by pedantry nor conceit; as he has no obscurities either of style or language, the oblivion he has met with is peculiarly undeserved. *(Headley, as quoted in B. D.)*

Gifford says that Daniel, who had been the court poet, and who was long the favourite of Elizabeth and her ladies, was displeased with the regular appointment of Ben Jonson to be Poet Laureat, and withdrew himself entirely from court.

1. Cleopatra 1594. *(N.B.* Dates from B. D.)—This is on the whole a good play, the merit of it however consists chiefly in the language—it is deficient in action, much being said and little done—even the death of Cleopatra is related by a messenger—this T. begins after the death of Antony—it seems not to have been acted, and it is very unfit for re-

presentation, many of the speeches being of an enormous length.

2. Vision of the Twelve Goddesses—this piece is little more than a Spectacle—it was first printed in 1604.

3. Philotas 1605—this is a good T.—Daniel has dramatized the story as he found it in Plutarch and Quintus Curtius, without adding any fictitious characters, as Frowde has done in his play on the same subject—see L. I. F. Feb. 3 1731.

4. Queen's Arcadia—Two old Arcadians complain that a degeneracy of manners had begun to prevail in their country—this is owing to 4 or 5 strangers, who form a part of the D. P., and who occasion considerable mischief—at the conclusion they are banished, and harmony is restored to Arcadia—this Pastoral is a very good one—it was printed in 1606.

5. Hymen's Triumph—this is a very good Pastoral—Thirsis and Silvia were mutually in love—she was carried off by pirates—at the end of 2 years she returned, disguised as a boy—Montanus stabs her—she seems to die—Thirsis discovers her to be Silvia, and falls into a swoon—they recover, and the play ends happily—it was printed in 1623.

George Chapman.

Chapman translated the whole of Homer—he

wrote 20 plays and one Masque—4 of his plays are not printed.

1. All Fools—see Reed, at the end of 1743-1744.

2. Monsieur D'Olive—see vol. 3d of Old Plays 1814-1815.

3. Bussy D'Ambois—see T. R. 1691.

4 and 5. Conspiracy and Tragedy of Charles Duke of Byron, Marshal of France—in two parts 1608—these plays were acted at Black Friars—they are founded on the history of France in the time of Henry the 4th—Byron is represented as a man of great valour, but vainglorious—he never thinks his merits have been sufficiently rewarded—"*nihil non* "*arrogat armis*"—he enters into a conspiracy with the King's enemies, and is executed for treason—many parts of these Dramas are well written—but on the whole they are very heavy—the incidents are so few, that Chapman would have done much better, if he had comprised the story of Byron in 5 acts instead of 10—he has introduced a panegyric on Queen Elizabeth—this is effected by giving an account of Byron's embassy to England—Cupid proposes a riddle—Espernon interprets it as good fame—his interpretation is allowed, but the riddle is grossly indecent—see the account of Byron in Sully's Memoirs.

6. May Day—see vol. 4th of Old Plays 1814-1815.

7. Widow's Tears—see vol. 4th of Dodsley 1744.

8. Alphonsus Emperour of Germany—this T. was acted at Black Friars, but not printed till 1654—it is on the whole a good play—the principal character is Alexander, the Emperour's Page, and the

son of the Emperour's Secretary, Lorenzo—Alphonsus murders Lorenzo—he makes Alexander believe, that the 7 Electors, with Richard Duke of Cornwall and the Empress, were the murderers—Alexander vows revenge on them all—the Emperour poisons the King of Bohemia, and kills the Pallatine of the Rhine, under pretence of his having had a criminal intercourse with the Empress—Edward, the Prince of Wales, marries Hedewick, the daughter of the Duke of Saxony—he is told that in Saxony it is not customary for the bride to sleep with her husband on the first night—to this he strongly objects—Hedewick contrives to get a separate apartment, into which the Emperour sends Alexander, giving him a master key—Hedewick supposes Alexander to be her husband, and behaves accordingly—Edward denies having passed the night with his wife—the Duke of Saxony is enraged, and takes him prisoner—Hedewick has a child—her father kills her and the child—Alexander kills the Archbishop of Mentz—the Duke of Cornwall and the Archbishop of Cologne take arms against the Emperour and the Duke of Saxony—the Emperour, believing his forces to be defeated, and fearing to fall into the hands of his enemies, confesses to Alexander that he murdered Lorenzo—Alexander kills him, and endeavours to make his escape—he is taken, acknowledges that he is the father of Hedewick's child, and says, he shall die contentedly as having revenged his father's death—the Duke of Cornwall is elected Emperour—Langbaine observes that this play was written in honour of the English nation, and that the author has deviated considerably from the truth of history for that

purpose——Chapman has interlarded his play with no small quantity of German—he represents Hedewick as not able to speak English, just as if the rest of the Germans could——strictly speaking, it is absurd to make foreigners of all nations talk English —this however is a circumstance which *must* be overlooked for the sake of the convenience—but when an author obtrudes this absurdity on the notice of an audience in a glaring manner, he shows himself to be totally destitute of judgment.

9. " Cæsar and Pompey, a Roman T., declaring " their warres—out of whose events is evicted this " proposition—only a just man is a freeman, 1631" —the latter part of the titlepage refers to Cato—the 1st edition of this play is said to have been printed in 1607—in the 1st act, Cæsar and Pompey dispute in the senate house at Rome—in the 4th act the battle of Pharsalia takes place—in the 5th, Cato kills himself—the principal characters are justly delineated, but Chapman has managed one point very badly—in the 5th act, Pompey joins Cornelia at Lesbos—Achillas and Septimius kill Pompey in Lesbos, instead of Ægypt—they present Pompey's head to Cæsar at Utica—this gross violation of the real story is the more inexcusable, as the play might, without difficulty, have been made to conclude at Alexandria—in the second act there is a comic scene —Fronto is going to hang himself—a devil appears to him, and dissuades him from so doing, as there never was a better time for a rascal to live in—In the dedication of this play, in 1731, Chapman expressly says that it had not been acted—the Editors of the

B. D. mention it as having been acted at Black Friars.

10. Blind Beggar of Alexandria C. 1598.
11. Humorous Day's Mirth C. 1599.
12. Gentleman Usher C. 1606.
13. Revenge of Bussy D'Ambois T. 1613.
14. Revenge for Honour T. 1654.
15. Two Wise Men, and all the rest Fools 1619.
16. Eastward Hoe—this C. was written by Chapman, Jonson, and Marston—see Cuckold's Haven T. R. 1685.

Thomas Heywood.

Heywood, in his address to the reader prefixed to the English Traveller, says, that he "had either an "entire hand, or at least a main finger in two hun- "dred and twenty plays."

There is no reason to suppose that Heywood has greatly exaggerated the number of the plays which he wrote—several of them are merely a chronicle dramatized—a person, who had a facility in writing dialogue, with a chronicle before him, might compose two such pieces as If you know not me, you know Nobody, in one month as well as in seven years—Love's Mistress was evidently the work of study.

It seems probable that Heywood's best plays were written by him in the latter part of his life—The Four Prentices of London was printed in 1615—in

the dedication he says—" it was written many years " since, in my infancy of judgment in this kind of " poetry, and my first practice * * it comes short " of that accurateness, both in plot and stile, that " these more censorious days with greater curiosity " acquire, which I must thus excuse, that as plays " then were, some 15 or 16 years ago, it was in the " fashion"—the two parts of the Iron Age were printed in 1632—in the address to the reader of the second part, Heywood says—" these Ages have been " long since writ, and suited with the time then."

Dryden, in Mac Flecknoe, speaks of Heywood with contempt—but without any good reason—some of Heywood's plays are written in a homely style, but Heywood did not write bombast and nonsense, as Dryden sometimes did.

Six unpublished plays are attributed to Heywood, but one of them—Cupid and Psyche—was in all probability only Love's Mistress under another name.

Heywood's plays, with the exception of such as have been reprinted in modern times, are very scarce and dear.

1. If you know not me, you know Nobody, or the Troubles of Queen Elizabeth—this piece begins in the reign of Queen Mary—she is married to Philip of Spain in the 1st act—the Princess Elizabeth is summoned to appear at Westminster—she is forced to comply with the Queen's command, notwithstanding that she is ill—six noblemen of the Council urge her to submit herself to the Queen—she refuses to do so, as such a submission, as they require, would imply guilt—she is committed first to the tower, and

then to the custody of Sir Henry Beningfield—the Constable of the Tower and Beningfield treat her with much severity—Philip interferes in her favour—the Queen admits Elizabeth to her presence—Philip takes leave of the Queen—Gardiner, Bishop of Winchester, is brought in on a hearse—the Queen sickens and dies—the Princess is in expectation of being put to death—three persons of distinction arrive, one after the other, in great haste—they salute Elizabeth as Queen—in the last scene she enters in state as Queen——this play, and the 2d part of it, seem to have been printed in 1605 and 1606—they are merely a chronicle dramatized, but they are not bad plays.

2. If you know not me, you know Nobody, part 2d—Thomas Gresham, a rich citizen, has an appointment to meet Sir John Ramsie, &c. in Lombard Street—while they are in conference, a shower falls, and they get wet—this determines Gresham to build a place where merchants may assemble without being exposed to the weather—the building is begun and completed in the course of the play—Queen Elizabeth gives it the name of the Royal Exchange, and makes Gresham a knight—his nephew, John, is a wild young man, who tricks his uncle and his master—towards the close of the play, he makes love to Lady Ramsie, (then a widow) and is confident of success—she resolves not to marry again, but pays his debts, and makes him a present——this play is not divided into acts, but in the place where the 4th act seems to end, and the 5th to begin, a Chorus enters and says—

"From fifty eight, the first year of her reign,
"We come to eighty eight."

About the middle of this play, Queen Elizabeth says, that she christens the Royal Exchange on the 23d day of Jan. 1570—the last scene lies at Tilbury in 1588—the Queen is informed of the destruction of the Spanish Armada by three messengers, and lastly by Sir Francis Drake——in the early part of this piece, the village of Barnwell, near Cambridge, is mentioned with the Epithet which it still retains—the 1st edition of this play is said to have been printed in 1606—that of 1633 has a print of Queen Elizabeth in the titlepage.

3. Woman killed with Kindness—see vol. 4th of Dodsley 1743-1744.

4. English Traveller .....
5. Royal King and Loyal Subject } see vol. 6th of Old Plays, 1814-181[illegible].
6. Challenge for Beauty .....

7. Wise Woman of Hogsdon 1638—this is a very good C.—it had been acted with success, but it does not appear at what theatre—Chartley, a wild young man, had been contracted to a lady in the country called Luce—he had deserted her, on the eve of the wedding day, from caprice—she comes to town in disguise, and hires herself to the Wise Woman as a boy—Chartley falls in love with another Luce, the daughter of a Goldsmith—they agree to be married at the WiseWoman's - she has reason to be offended at Chartley, and, out of revenge, contrives to have him married to her supposed boy, whom she puts into petticoats—Boyster is at the same time married to the other Luce, who supposes him to be Chartley—they are all married in masks—the ceremony is scarcely finished, when the Wise Woman gives an alarm of warrants and pursuivants—the married per-

sons make their escapes separately—in the 4th act, Chartley is to be married to Gratiana on the following morning—he leaves her under pretence that his father is dying—the Wise Woman is a Procuress, a Fortune-teller, &c.—by her contrivance, however, a catastrophe is brought about to the satisfaction of all parties—the last scene is excellent—she appoints the 8 principal characters to come to her house—and puts them all into separate rooms, except Chartley—each of them appears at the proper time to Chartley's confusion—at the conclusion, Chartley is united to the country Luce—Boyster to the Goldsmith's daughter—and Sencer to Gratiana—in the 4th act, there is a good detached scene—Sir Harry wants a schoolmaster to teach his daughter, Gratiana, Latin—Sir Boniface offers himself, as does Sencer, disguised as Sir Timothy—Sir Harry, who is utterly ignorant of any language but English, takes upon himself to judge of the comparative merits of the candidates—Sencer makes Sir Boniface call himself an ass—speak some harmless Latin words, which Sir Harry considers as grossly indecent—and, lastly, say that his nose was husband to a queen—Sir Harry decides in Sencer's favour—Mrs. Cowley had perhaps read this scene, when she wrote Who's the Dupe?

8. Rape of Lucrece—see Old Plays, 1824——this was probably one of Heywood's earliest Dramas.

9. Fair Maid of the West, or a Girl worth Gold—part the first—The Fair Maid is Besse Bridges, the daughter of a tanner in Somersetshire—her father had failed in his trade, and had sent her to service—at the beginning of the play, she is a waiter at an

Inn in Plymouth—her beauty draws many customers to the house—a gentleman called Spencer is in love with Besse—Mr. Caroll treats her with incivility—Spencer and Caroll fight—the latter is killed—Spencer is forced to go abroad—he gives Besse a tavern at Foy in Cornwall—she removes to Foy, and becomes rich—Spencer is wounded, and, as he supposes, mortally—he sends Capt. Goodlacke to England with his Will—Goodlacke makes trial of Besse before he gives her the Will—she buys a ship—dresses herself as a sea captain—and sets sail to bring home Spencer's body—she takes a Spanish ship, in which Spencer, who had recovered of his wounds, is a prisoner—she fancies him to be his ghost—he does not know her on account of her disguise—in the 5th act, Besse comes to Fesse—she is now dressed as a woman—the King is very desirous to see her—she makes him a visit, on a promise of security—the King falls in love with her—but on hearing of her attachment to Spencer, who is also at Fesse, he resigns her to him—this is a pleasing play—Besse is an interesting character—and her boy, Clem, has a good deal of fun about him—the events are represented as taking place in the time of Queen Elizabeth—the Mayor of Foy, in the 3d act, says he is the *King's* lieutenant—but this is evidently an oversight of the author.

10. The second part begins with the Wedding day of Spencer and Besse—the King of Fesse is sorry that he has resigned her to Spencer—he employs Goodlacke to procure Besse for him, and threatens him with death, if he should not succeed—the Queen falls in love with Spencer—she gives a

similar commission to Ruffman—Goodlacke and Ruffman are Besse's captain and lieutenant—they contrive to send the King and Queen separately, to the same chamber—the King supposes that he has passed the night with Besse—the Queen supposes that she has pased the night with Spencer—in the mean time Besse, Goodlacke, and Ruffman make their escape—Spencer is unavoidably left behind—he gets out of the palace by a stratagem—but is taken prisoner by the watch, after an obstinate resistance—he is brought before a Bashaw, called Joffer—Joffer allows him to go to his ship, upon a promise that he will return the next day—he returns, just as Joffer is going to be executed for suffering Spencer to make his escape—Besse, Goodlacke, and Ruffman put themselves again into the power of the King—he is so pleased with their behaviour, that he dismisses them in safety, and with rich presents——between the 3d and 4th acts, Besse and her friends are shipwrecked—Besse, Ruffman, and Clem are attacked by banditti—Ruffman is driven off—Clem runs away—Besse is on the point of being ravished by the captain of the banditti—she is rescued by the Duke of Florence—the Duke offers a reward for the captain's head—Ruffman kills him—the Duke falls in love with Besse—Spencer and Goodlacke arrive at Florence—the Duke employs Spencer to plead his cause with his mistress—Spencer having no notion that the Duke's mistress is Besse, readily takes an oath never to make love to her for himself—when he sees Besse, he keeps his oath, but does not explain to her the motives of his conduct—Besse pretends that Spencer had taken from her a jewel which the Duke had

given to her—she entreats the Duke to put Spencer absolutely at her disposal—the Duke does so—she acknowledges herself to be Spencer's wife—the Duke promises to send them home with richer presents than they had received from the King of Fesse —Joffer is taken prisoner at sea by one of the Duke's captains—the Duke pardons him at the request of Spencer—this play is more serious than the 1st part —the 2 parts were printed in 1631—they had been acted by the Queen's Comedians—Heywood seems rather to have dramatized some written, or traditionary, story than to have invented his plot—he had such abundance of materials on his hands, that he found it convenient to relate some of the incidents by means of a Chorus—the Chorus in the 2d part says—

" More of their fortunes we will next pursue,
" In which we mean to be as brief as *true*."

The Editors of the Biographia Dramatica say—" the scene lies at Plymouth, and the plots are ori-" ginal"—they had evidently not read the plays—these plays were printed with the names of the performers—Part 1st — Spencer = Michael Bowyer : Capt. Goodlacke = Richard Perkins : Clem = William Robinson : (probably the person whom Wright calls Robins a Comedian) Ruffman = William Shearlock : King of Fesse = Will. Allen : Forset = Christopher Goad : English Merchant = Rob. Axell : Bashaw Alcade = Wilbraham : Besse Bridges = Hugh Clarke : Kitchen Maid = Anthony Turner—Part 2d—Bashaw Alcade = Anthony Turner : Queen of Fesse = Theophilus Bourne : Duke of Florence = John Sumner : Duke of Mantua = Rob. Axell : Duke of Ferrara =

Chr. Goad :—the characters of Spencer, &c. have no names to them—they were doubtless acted by the persons who acted them in the 1st part.

11. A Maidenhead well Lost—the Prince of Parma, and Julia, the daughter of the Duke of Milan, were contracted—Julia, considering herself as a wife in every respect except the marriage ceremony, had allowed the Prince the privileges of a husband —Stroza excites a quarrel between the Prince and Julia—he makes Julia believe that the Prince is intimate with Lauretta—he makes the Prince believe that Julia is not constant to him—Julia is delivered of a child—Stroza, by the Duke's order, exposes the child—the Prince of Parma finds it, and takes care of it—the Duke, at his daughter's desire, had banished Lauretta from the Court—Lauretta, with her mother who is the widow of the late General, takes refuge in Florence—the Prince of Florence and Lauretta fall mutually in love—the Prince of Florence is prevailed on by his father to marry Julia —the Duke of Milan is fearful that the Prince should discover that Julia is not a virgin—Stroza attempts to bribe Lauretta to supply the place of Julia—she refuses the bribe, but accedes to the proposal—she does this, as she afterwards tells the Prince, to preserve his honour—on the next morning, the Prince of Parma sends a covered dish as a present for the wedding feast—when the dish is uncovered, the child is discovered—Lauretta produces a paper and a ring, which the Prince of Florence had given her in the night, supposing her to be Julia—the Prince is so pleased with her conduct that he marries her—hence the title of the play—the Prince of Parma and

Julia are reconciled—the Prince is satisfied that the child is his own—and that the marriage between the Prince of Florence and Julia had not been consummated——this is a very good play—it was printed in 1634—it had been acted at D. L.—Heywood in his preface says — "Courteous reader, (of what sex "soever) let not the Title of this play any way "deter thee from the perusal thereof; for there is "nothing herein contained, which doth deviate "either from Modesty, or good Manners; for though "the argument be drawn from a Maidenhead Lost, "yet, to be well lost, clears it from all aspersion * * "this has been frequently, and publickly acted with-"out exception, and I presume may be freely read "without distaste; and of all in general * * "nothing remaineth further to be said, but read cha-"ritably, and then censure without prejudice."

12. Fortune by Land and Sea—Philip, the eldest son of Old Harding, marries Susan Forest who has no fortune—his father disinherits him, notwithstanding that he had just married Mrs. Anne, who is in similar circumstances—Philip prevails on his father to allow him and his wife to live in his house as servants—they are ill-treated by Old Harding and his two younger sons—Rainsford, a quarrelsome gentleman, kills Frank the younger son of Old Forest—Frank's elder brother challenges Rainsford, and kills him—Young Forest is pursued—Mrs. Anne Harding conceals him for some days, and then sends him to her brother, who is a merchant—the merchant gives him money, and assists him in making his escape to the continent—Purser and Clinton are famous pirates—the Queen's Pursuivant proclaims a

reward of £1000, and pardon for any offence committed, to the person who shall bring in, or kill Purser and Clinton—the pirates take the Merchant prisoner—Young Forest becomes the master of a ship—he takes the pirates prisoners, and sets the Merchant at liberty—in the mean time, Old Harding is informed that he had lost all the money which he had ventured in the Merchant's ship—he was at that moment just going to settle his estate on his two younger sons—he is so affected with the bad news that he falls sick and dies—Philip inherits the estate as heir at law—he gives each of his brothers a portion—and a third of the estate to his father's widow—the Merchant and Young Forest return to England—the pirates are hanged—Young Forest marries Mrs. Anne Harding ——in this T. C. Heywood was assisted by Rowley—it is a pretty good play—it had been acted by the Queen's Servants before the civil wars, but was not printed till 1655.

13. Iron Age, part 1st—in the 1st act, Paris comes to Sparta, and runs off with Helen—in the 2d act, the Greeks make war on the Trojans—Hector challenges any Grecian to single combat—Hector and Ajax fight—Heywood manages Hector's challenge better than Shakspeare—in the 3d act, the Trojans entertain the principal Grecians at a banquet—Achilles falls in love with Polyxena—he declares himself her Knight—he refuses to fight any more with the Trojans, till Patroclus is killed—in the 4th act, Hector is killed by the Myrmidons, and then Achilles wounds him with his lance—the Trojans recover Hector's body by force of arms—Achilles kills Troilus—he goes off the stage to be married to

Polyxena—Paris wounds him in the heel—Achilles dies—in the 5th act, Ajax and Ulysses contend for the arms of Achilles—this scene is taken from Ovid —Ajax kills himself—this play is merely a chronicle thrown into acts and scenes—it is not a bad piece, but Heywood has very injudiciously followed the modern writers in many points, instead of following Homer — the quarrel between Agamemnon and Achilles is totally omitted—Troilus and Paris are important characters—Paris fights with great courage.

14. Iron Age, part 2d—in the 1st act, Pyrrhus arrives, and is received with honour by the Grecians —Sinon is an attendant on Pyrrhus—Pyrrhus kills Paris—Sinon proposes to construct the horse—in act the 2d, Sinon persuades the Trojans to receive the horse into the city—the Greeks come forth from the horse—the Ghost of Hector appears to Æneas, and tells him that his descendants, Romulus and Brute, shall found two famous cities—Rome in Italy, and Troy-novant in Britain—in act the 3d, Priam enters in his night-gown and slippers—he is followed by the other Trojans—they are massacred by the Greeks—Troy is set on fire—in act the 4th, Agamemnon and the other chiefs return to Greece—Agamemnon does not bring Cassandra with him—Orestes is grown a man—and contracted to Hermione—Menelaus gives Hermione to Pyrrhus—Ægisthus and Clytemnestra kill Agamemnon—in the 5th act, Orestes kills Ægisthus—Orestes has some doubt as to his mother's guilt—the Ghost of Agamemnon appears, and points to Ægisthus and Clytemnestra as his murderers—this scene has some resemblance to the closet scene in Hamlet.

Orestes. Godlike shape,
Have you (my father) left the Elizium fields,
To bring yourself that sacred testimony,
To crown my approbation: Lady see.

Cly. See what? thy former murder makes thee mad.

Ores. Rest Ghost in peace, I now am satisfied,
And need no further witness: saw you nothing?

Cly. What should I see, save this sad spectacle,
Which blood-shootes both mine eyes?

Ores. And nothing else?

Cly. Nothing.

Ores. Mine eyes are clearer sighted then, &c.

Orestes kills Clytemnestra—Pyrrhus leads Hermione to the altar—a confused scuffle ensues—Orestes, Pyrrhus, and most of the principal Greeks are killed—Helen strangles herself—Ulysses speaks the Epilogue—in this play, as well as in the former part, Heywood seems to have borrowed considerably from the modern writers—Sinon and Cethus are principal characters — of Sinon nothing is recorded by the ancients after the destruction of Troy—even the name of Cethus is not mentioned by them—Heywood represents him as the brother of Palamedes—out of revenge for the death of Palamedes, he is the promoter of all the murders committed in the last 2 acts—after the scuffle, Sinon, and Cethus who has counterfeited death, arise and fight—they kill one another—Thersites is a good comic character in both the plays—here we have another resemblance to Shakspeare—one would like to know whether Troilus and Cressida was acted before, or after, the Iron

Age—Heywood's plays were not printed till 1632, but they had been acted many years before that time —he says in his address to the reader—" these plays " were often acted by two companies, and have, at " sundry times, thronged three several theatres with " numerous and mighty auditories."

15 and 16. King Edward the 4th in 2 parts—the 1st edition of these historical plays is said to have been printed in 1599.

The 1st part begins with the marriage of the King and Lady Gray—the Duchess of York reproaches her son for having married a subject—the King treats the matter in a jocular manner—Lord Falconbridge and his party attack London and are repulsed—their object was to restore King Henry to the throne—the scenes in which Falconbridge is concerned, occupy a considerable portion of the play—King Edward and his courtiers are hunting in the country—the King is disguised—he falls into conversation with John Hobs, the Tanner of Tamworth —he is pleased with the Tanner's bluntness—and sups with him—he tells him, if he should happen to come to court, to ask for Ned, the King's butler—John Crosby, the Lord Mayor of London, relates his history in a soliloquy—among other things, he says that he has built a house in Bishopgate Street, called Crosby house—in Richard the 3d (act 3—scene 1) Gloster tells Catesby to meet him at Crosby place* —King Edward comes to eat at the Lord Mayor's —as the Mayor is a widower, he appoints his niece

* See D. L. Jan. 8 1813.

to act as Lady Mayoress—she is married to Matthew Shore who is a goldsmith—the King falls in love with Jane Shore—in the next scene Jane Shore is sewing in her shop—the King enters in disguise—Jane Shore is prevailed on to become the King's mistress, but not without much difficulty—it appears that her maiden name was Emersley—Shore goes abroad—Jane Shore intercedes with the King in favour of several petitioners—she refuses any reward for her kindness—she tears the petition of Rufford, as being founded in injustice—the King is told that the Tanner is come to London, in the hope of procuring a pardon for his son, who had committed a robbery, and was in jail—the King disguises himself as Ned, and orders his courtiers to put on their hats—the Tanner talks to the supposed Ned as formerly—when he finds that he has been talking to the King, he is frightened—the King grants him his son's pardon, and £40 to defray the expense of his journey—the King concludes the 1st part with saying that he must go to France—the bulk of this play is comic—the Tanner is a good character.

(For continuation of Heywood's Plays, see Vol. 10.)

END OF VOL. IX.

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